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LEFT TO RIGHT:

Photograph of a 19th-century serpent from the Casadesus Collection of Ancient Instruments, acquired by the BSO in 1926 (photographer unknown)

Music Hall Promenade Concert Program from Harvard Night, June 15, 1896, Boston Music Hall

Photographer Heinz Weissenstein flanked by Leonard Bernstein, Gunther Schuller, and Seiji Ozawa at Tanglewood, 1970 (photo by then BSO Assistant Manager Mary H. Smith, using Weissenstein's Rolleiflex camera)

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once again displays the wide variety of holdings in the Boston Symphony Archives.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the first-balcony corridor, audience-left, exploring the early history of the Boston Pops
- two display cases in the Brooke corridor focusing on BSO music directors Arthur Nikisch (1889-93) and Charles Munch (1949-62)
- two display cases in the Huntington Avenue corridor featuring the percussionists and timpanists, and the contrabassoonists, of the BSO

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the BSO's acquisition in 1926 of the Casadesus Collection of "ancient instruments"
- a display case, also in the first-balcony corridor, audience-right, focusing on historic BSO performances of Shostakovich's Sixth and Seventh symphonies
- a display case in the first-balcony corridor, audience-left, exploring the BSO's early performances of works by Brahms

CABOT-CAHNERS ROOM EXHIBIT—THE HEINZ W. WEISSENSTEIN/WHITESTONE PHOTOGRAPH COLLECTION: 45 YEARS AT TANGLEWOOD

An exhibit highlighting the acquisition by the BSO Archives of the Whitestone Photograph Collection, a collection of more than 90,000 negatives and prints documenting the rich musical life at Tanglewood, the BSO's summer home



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

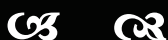
A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, *NBC's Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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ABOUT THE BOSTON POPS



In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL * * PROMENADE * CONCERTS * * SUMMER SEASON *

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insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.



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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.



“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)

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A BRIEF HISTORY OF SYMPHONY HALL



The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and \$750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better...because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371,



including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-05 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. In 2015 a space in the basement was renovated as a cutting-edge control room for BSO recordings. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than

Architect's watercolor rendering of Symphony Hall prior to its construction, BSO Archives

concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony



Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO and Boston Pops continue to carry forward into the world of tomorrow.

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground, BSO Archives



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EVENT SCHEDULE for AUGUST 27, 2017

• LECTURES TAKE PLACE IN OZAWA HALL •

- 9:30–9:35 am *Introduction*
- 9:35–10:35 am LOUIS MASUR,
Rutgers University
- 10:35–10:45 am *Break*
- 10:45–11:45 am JEFFREY ROSEN,
George Washington
University
- 11:45 am–12 pm *Break*
- 12 pm–1 pm CRAIG WRIGHT,
Yale University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Andris Nelsons, conductor
Katie Van Kooten, soprano
Tamara Mumford, mezzo-soprano
Russell Thomas, tenor
John Relyea, bass-baritone
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- All three professor presentations
- One complimentary lawn admission to the 2:30pm BSO concert, or a 10% discount on a Shed ticket*
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Understanding America Through Three Remarkable Photographs Louis Masur, Distinguished Professor of American Studies and History Rutgers University

From its introduction in 1839, photography has transformed the ways in which we see the world. Photographs capture events and also transform them; they depict reality but tell a story. Professor Masur will examine the historical context and content of three powerful images that have shaped American society and culture: Joe Rosenthal's *Flag Raising on Mt. Suribachi* (1945); Stanley Forman's Pulitzer Prize-winning *The Soiling of Old Glory* (1976) and Thomas Franklin's *Raising the Flag at Ground Zero* (2001).

The Supreme Court: An Inside View Jeffrey Rosen, Professor of Law, George Washington University President, National Constitution Center

Beginning in 1802 with the Landmark case with *Marbury v. Madison*, the Supreme Court has ruled on groundbreaking cases that have altered the course of American history. Professor Rosen, one of the top experts on Constitutional issues, will take us inside the Supreme Court, exposing little known facts and covering the Court's history, structure, and operation. Professor Rosen will also highlight major cases, where the Court might be headed next, and how the interactions and personalities of the individual justices have created the institution that we know today.

Music and the Brain: Why We Like What We Like Craig Wright, Professor of Music Yale University

Why do we listen to music? What does it do for us? Professor Wright will introduce you to the reception, processing, and emotional response to music that we all experience in the brain, each in our own way. We have done this since birth, but is our response to music natural and universal, or is it cultural, a reflection of where we grew up and the kind of music that we heard at home? Professor Wright will also discuss how the music of different genres and composers may be processed differently in the brain, country music one way, rock in another, and classical music in yet another.

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

27

Wednesday evening, May 10, 2017, at 8

KEITH LOCKHART conducting

OPENING NIGHT AND SEASON SPONSORED BY FIDELITY INVESTMENTS

OPENING NIGHT AT POPS

Coronation March	Tchaikovsky
Selections from <i>Scheherazade</i>	Rimsky-Korsakov
The Young Prince and Young Princess—Festival at Baghdad/The Ship Goes to Pieces	

A John Williams Celebration

<i>Superman</i> March	Williams
Main Title from <i>The Towering Inferno</i>	Williams
Theme from <i>Sabrina</i>	Williams
<i>Tamara Smirnova, violin</i>	
Flying Theme from <i>E.T. The Extra-Terrestrial</i>	Williams

INTERMISSION

Presenting

QUEEN LATIFAH

Adam Blackstone, music director and bass | Charles Haynes, drums
Raymond Angry, keyboards/piano | Dontae Winslow, trumpet and librarian
Charlotte Gibson and Nicole Hurst, background vocals

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

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Opening Night



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JULY 26 MERCURY ORCHESTRA

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ONE CITY CHOIR

BACK BAY CHORALE

AUGUST 9 *ANTHEMS OF THE WORLD*

FINLANDIA (SIBELIUS)

SYMPHONY No. 8 (DVOŘÁK)

MUSIC OF BEACH, GRAU, ROUSTOM

WITH ZUMIX, BOSTON ARTS ACADEMY SPIRITUALS ENSEMBLE

AUGUST 16 LONGWOOD SYMPHONY ORCHESTRA

RONALD FELDMAN, MUSIC DIRECTOR

AUGUST 23 *LANDMARKS DANCE CARNIVAL*

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

29

Thursday evening, May 11, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Coronation March

Tchaikovsky

Selections from *Scheherazade*

Rimsky-Korsakov

The Young Prince and Young Princess—Festival at
Baghdad/The Ship Goes to Pieces

A John Williams Celebration

Superman March

Williams

Main Title from *The Towering Inferno*

Williams

Theme from *Sabrina*

Williams

Tamara Smirnova, violin

Flying Theme from *E.T. The Extra-Terrestrial*

Williams

INTERMISSION

Presenting

QUEEN LATIFAH

Adam Blackstone, music director and bass | Charles Haynes, drums
Raymond Angry, keyboards/piano | Dontae Winslow, trumpet and librarian
Charlotte Gibson and Nicole Hurst, background vocals

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present: The Price Center; The Geneva School; MIT Activities Committee

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

31

Friday evening, May 12, 2017, at 8
Saturday afternoon, May 13, 2017, at 3
Saturday evening, May 13, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Bicon, LLC is proud to support the Boston Pops as a BSO Business Partner.

E.T. THE EXTRA-TERRESTRIAL IN CONCERT

A STEVEN SPIELBERG Film



DEE WALLACE

PETER COYOTE

HENRY THOMAS as ELLIOTT



Program continues on page 33.

Universally acclaimed as a cinematic masterpiece, Steven Spielberg's magical film about a boy and his newfound alien friend captured the imagination of the world. Now audiences of all ages can experience *E.T. The Extra-Terrestrial* as never before... with John Williams's Academy Award®-winning score performed live by a full symphony orchestra in sync to the film projected on a huge HD screen. Join Elliott and E.T. as they soar across the moon and beyond, and relive the magic once more!

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PRODUCTION CREDITS

E.T. The Extra-Terrestrial in Concert produced by Film Concerts Live!,
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Producers: Steven A. Linder and Jamie Richardson

Production Manager: Rob Stogsdill

Production Coordinator: Rebekah Wood

Worldwide Representation: IMG Artists, LLC

Supervising Technical Director: Mike Runice

Technical Director: Luke Dennis

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service

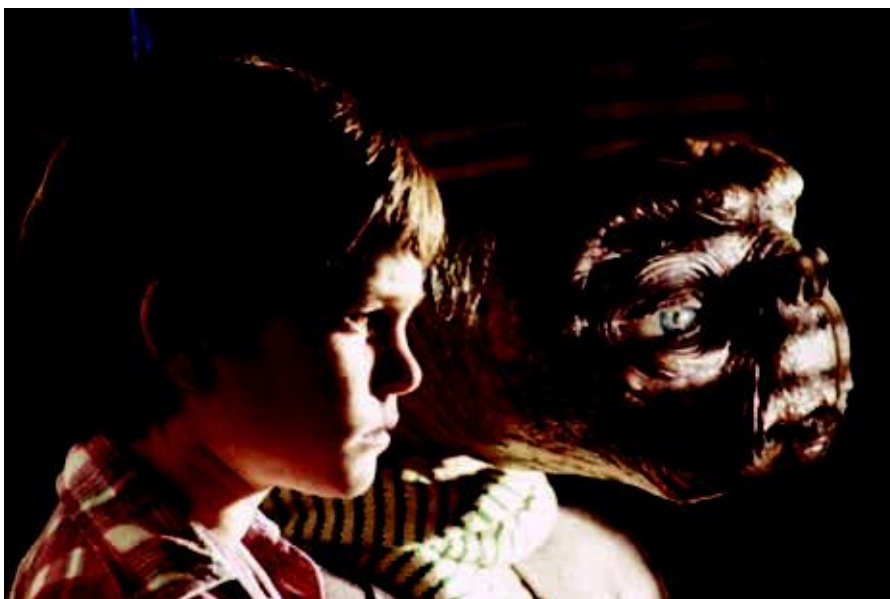
Film Preparation for Concert Performance: Ramiro Belgardt

Technical Consultant: Laura Gibson

Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *E.T. The Extra-Terrestrial* has been adapted for live concert performance.

With special thanks to: Universal Studios, Steven Spielberg, Kathleen Kennedy,
John Williams, David Newman, Chris Herzberger, Tamara Woolfork, Adrienne Crew,
Darice Murphy, Mark Graham, and the musicians and staff of the Boston Pops Orchestra



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Music by
JOHN WILLIAMS

Written by
MELISSA MATHISON

Produced by
STEVEN SPIELBERG & KATHLEEN KENNEDY

Directed by
STEVEN SPIELBERG

A UNIVERSAL PICTURE

NOTE: There will be one intermission approximately 66 minutes into the film

Tonight's program is a presentation of the complete film E.T. The Extra-Terrestrial with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

E.T. The Extra-Terrestrial is a trademark and copyright of Universal Studios.
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Available on Blu-ray and DVD from Universal Pictures Home Entertainment.

For the Boston Pops:

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present (May 12): Joslin Diabetes Center; Ross A. Lurgio Middle School; Paramus High School; Wentworth Institute of Technology; Donovan Catholic High School Band; Benedict's Bus Service; Londonderry High School; Cross Country Coach

Among Those Present (May 13 afternoon): Franklin High School; Gates Middle School; Quashnet Elementary School Band; REA - Jessie Foong; Harvard University Outings & Innings

Among Those Present (May 13 evening): MIT Activities Committee

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Husband and wife Bob Chellis and Sandy Adams moved to Fox Hill Village at the ages of 73 and 74.

The Best Place

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Sunday afternoon, May 14, 2017, at 3
Monday evening, May 15, 2017, at 8

KEITH LOCKHART conducting

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Overture to <i>William Tell</i>	Rossini
The Young Prince and Young Princess, from <i>Scheherazade</i>	Rimsky-Korsakov

A John Williams Celebration

<i>Superman</i> March	Williams
Main Title from <i>Heidi</i>	Williams
Theme from <i>Sabrina</i>	Williams
<i>Tamara Smirnova</i> , violin	
Viktor's Tale, from <i>The Terminal</i>	Williams
<i>Thomas Martin</i> , clarinet	
The Jedi Steps and Finale from <i>Star Wars: The Force Awakens</i>	Williams

INTERMISSION

Presenting

ARRIVAL FROM SWEDEN

performing the music of ABBA

Victoria Zetterberg, lead singer | Madelene Johansson, lead singer
Daniel Palmqvist, guitar | Lars Egon Larsson, keyboard
Erik Edlund, drums | Ronald Hogan, bass | Mathias Backstrom, sax/keyboard
Ebba Thorn, Emma Petzall, and Elisa Bryant, back-up singers

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 14): Wacky Women Wanderers; USJB Chapter #12; North Reading High; REA - Jessie Foong

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GUEST ARTISTS



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QUEEN LATIFAH



Queen Latifah—musician, television and film actress, a label president, an author and entrepreneur—is a one-woman entertainment conglomerate. The first hip hop artist to be crowned with a star on the Hollywood Walk of Fame, she received rave reviews as well as Oscar, Golden Globe, and SAG Award nominations for her portrayal of Mama Morton in *Chicago*. She followed that with *Bringing Down the House*, on which she also acted as executive producer. Since her 1991 screen debut in *Jungle Fever*, she has starred in *Set it Off* (Spirit Award nomination), *Living Out Loud*, and *The Bone Collector*. Other film credits include *Hairspray* (Motormouth Maybelle), *Mad Money*, *The Secret Life of Bees*, *Just Wright* (on which she also produced), *The Dilemma*, *Joyful Noise* (on which she also produced), Lifetime's adaptation of *Steel Magnolias* (on which she was also an executive producer), *The Last Holiday*, *Beauty Shop* (on which she also produced), and *Stranger Than Fiction*. She is the voice of the Woolly Mammoth, Ellie, in *Ice Age 2*, *Ice Age: Continental Drift*, and the upcoming *Ice Age: Collision Course*. In the TV movie *Life Support*, Latifah was both the star and executive producer, earning an Emmy nomination, a Golden Globe, and a SAG Award. With a vocal talent as impressive as her acting, Queen Latifah released her latest album, entitled *Persona*, in August 2009. She is also one of music's most respected rappers. From her 1989 debut *All Hail the Queen*, to her bold foray into R&B, Latifah continues to define what a woman in the music industry should be. She has earned six Grammy nominations and a Grammy Award for Best Solo Rap Performance (1994). In 2004 she was nominated for Best Female Rap Solo Performance for *Go Head*. In 2005 she was nominated for Best Jazz Vocal Album for *The Dana Owens Album* and in 2008 she was nominated for Best Traditional Pop Vocal Album for *Trav'lin Light*. Flavor Unit Entertainment—a production company owned and operated by Queen Latifah and her partner, Shakim Compere—has executive produced or produced films for both the big and small screens. Flavor Unit's recent multi-year licensing deal with Netflix includes the thriller *House of Bodies*. Latifah's first television series, *Living Single*, was a huge success and is currently in syndication. In 2015 she earned both Emmy and Golden Globe nominations and a SAG Award for her role in *Bessie*, an HBO biopic about blues singer Bessie Smith. Queen Latifah has also written a book on self-esteem entitled *Ladies First: Revelations of a Strong Woman*; her second book, *Put on Your Crown: Life Lessons from the Queen*, was released in May 2010. For two seasons she was the host of her own talk show. Recent highlights include starring in the film *Miracles from Heaven*, performing as the title character in NBC's *The Wiz Live!*, and appearing in the Fox series *Star*. Recent Flavor Unit productions include *The Real MVP: The Wanda Pratt Story*, a Lifetime Original Movie; *The Best Place to Be*, which follows celebrities

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as they take viewers to their favorite cities around the world; *Curvy Style with Timothy Snell*, a docuseries that follows the celebrity stylist; and *The Perfect Match*. Flavor Unit recently partnered with BlacJac Entertainment to produce and bring back VH1's *Hip Hop Honors*, which in this iteration honored women of hip hop. Flavor Unit also partnered with Jesse Collins Entertainment to produce VH1's Mother's Day special *Dear Mama*. Committed to supporting a variety of worthwhile charitable organizations, Queen Latifah serves as co-chairman of the Lancelot H. Owens Scholarship Foundation, Inc., established by her mother, Rita Owens, to perpetuate the memory of a loving son and brother.

ARRIVAL FROM SWEDEN

Arrival from Sweden (Victoria Zetterberg, Madelene Johansson, Daniel Palmqvist, and Lars Egon Larsson) was founded by Vicky Zetterberg in 1995 in Gothenburg, Sweden, and soon



became one of the world's most popular ABBA show bands. Since its founding, the band has toured to nearly 55 countries (including 42 tours of the United States since 2007) and has appeared on TV and radio shows all over the world. Arrival from Sweden's shows may include such ABBA hits as "Dancing Queen," "Mamma Mia," "Does Your Mother Know," "Take A Chance," "SOS," "The Winner Takes It All," "Super Trouper,"

"Money Money Money," "Waterloo," "Honey Honey," "Fernando," "I Do I Do I Do," "Chiquitita," "Knowing Me Knowing You," "Summer Night City," "Thank You For The Music," "Lay All Your Love On Me," and "Gimme Gimme Gimme." Arrival from Sweden has also played with more than sixty symphony orchestras, including the Boston Pops and the symphony orchestras of San Francisco, Dallas, Houston, and Atlanta. Arrival from Sweden has exact copies of ABBA's original stage clothes, a permission granted by the ABBA clothing designer. Arrival from Sweden is also the only group to have been given an unreleased ABBA song ("Just a Notion") directly from Björn Ulvaeus and Benny Andersson of ABBA.

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In the building of his new symphony for Boston, the BSO's founder and first benefactor, Henry Lee Higginson, knew that ticket revenues could never fully cover the costs of running a great orchestra. From 1881 to 1918 Higginson covered the orchestra's annual deficits with personal contributions that exceeded \$1 million. The Boston Symphony Orchestra now honors each of the following generous donors whose cumulative giving to the BSO is \$1 million or more with the designation of Great Benefactor. For more information, please contact Bart Reidy, Director of Development, at 617-638-9469 or breidy@bso.org.

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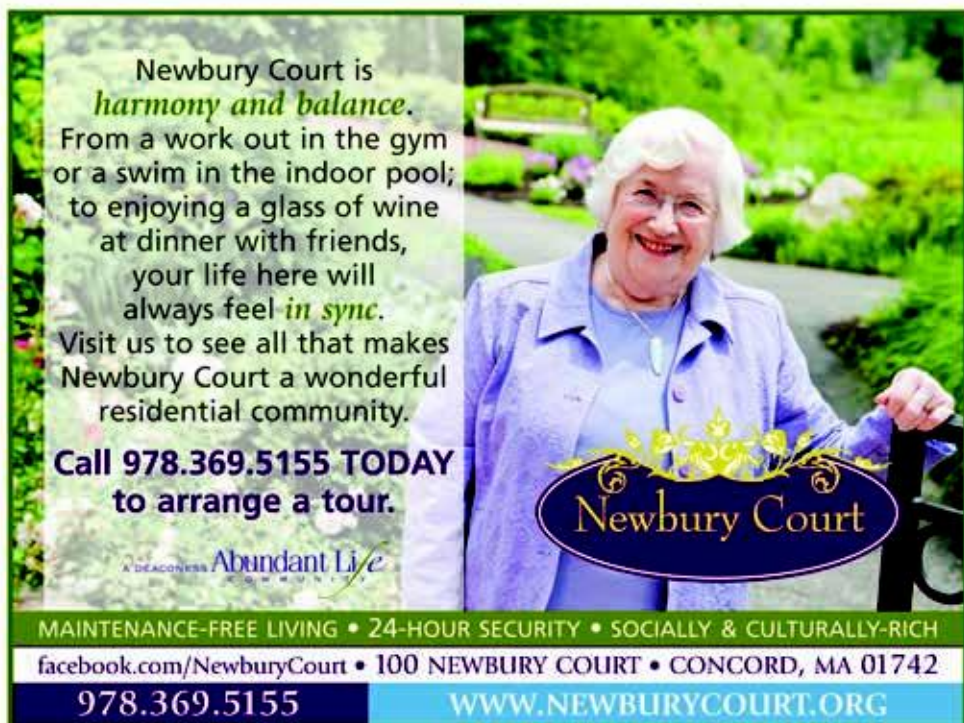
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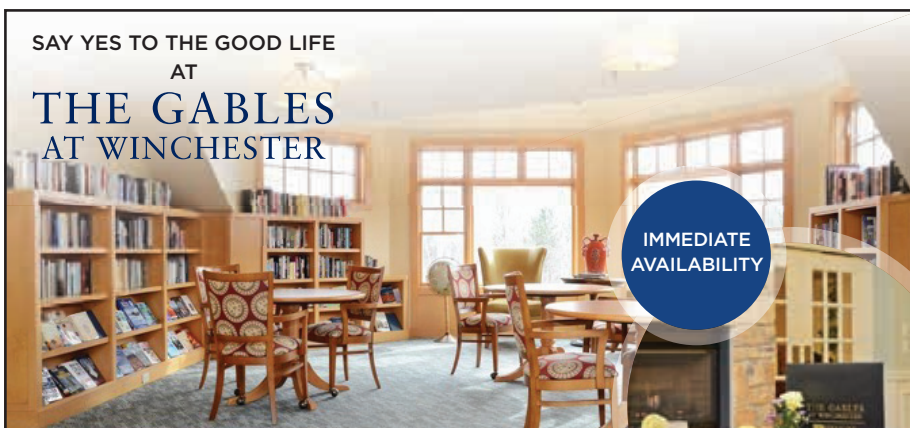
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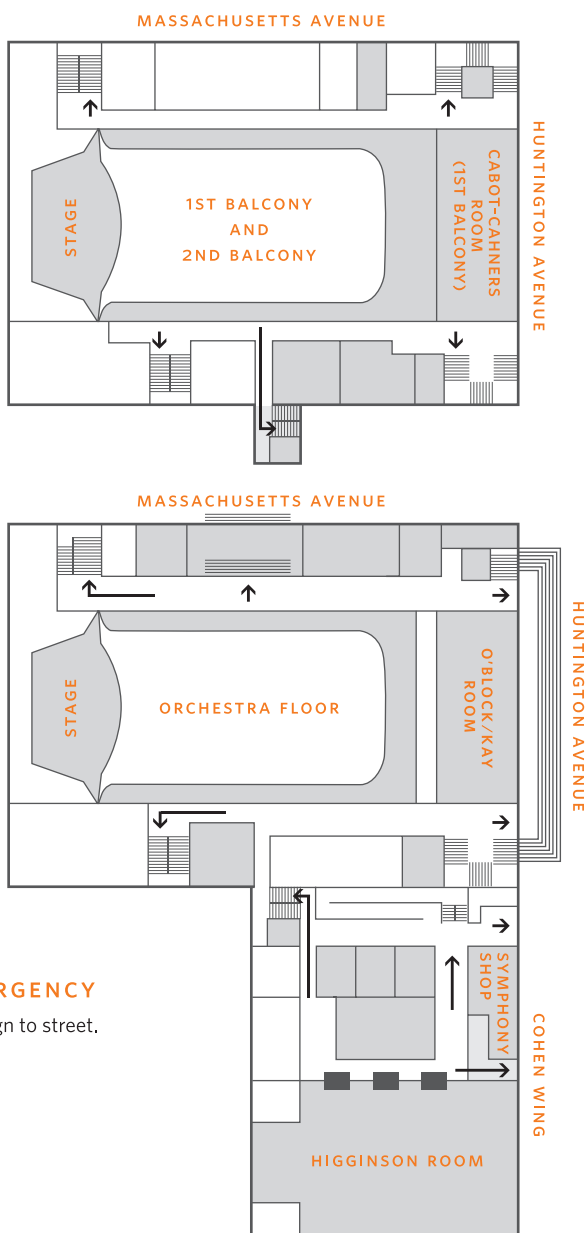
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SYMPHONY HALL INFORMATION

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For **Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.50 for each ticket ordered by phone or online.

Ticket prices range from \$20 to \$150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bsc.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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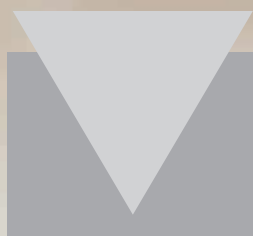


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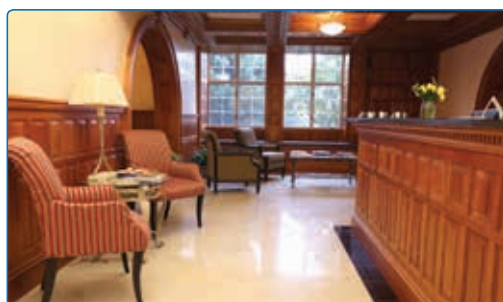
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LEFT TO RIGHT:

Photograph of a 19th-century serpent from the Casadesus Collection of Ancient Instruments, acquired by the BSO in 1926 (photographer unknown)

Music Hall Promenade Concert Program from Harvard Night, June 15, 1896, Boston Music Hall

Photographer Heinz Weissenstein flanked by Leonard Bernstein, Gunther Schuller, and Seiji Ozawa at Tanglewood, 1970 (photo by then BSO Assistant Manager Mary H. Smith, using Weissenstein's Rolleiflex camera)

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once again displays the wide variety of holdings in the Boston Symphony Archives.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the first-balcony corridor, audience-left, exploring the early history of the Boston Pops
- two display cases in the Brooke corridor focusing on BSO music directors Arthur Nikisch (1889-93) and Charles Munch (1949-62)
- two display cases in the Huntington Avenue corridor featuring the percussionists and timpanists, and the contrabassoonists, of the BSO

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the BSO's acquisition in 1926 of the Casadesus Collection of "ancient instruments"
- a display case, also in the first-balcony corridor, audience-right, focusing on historic BSO performances of Shostakovich's Sixth and Seventh symphonies
- a display case in the first-balcony corridor, audience-left, exploring the BSO's early performances of works by Brahms

CABOT-CAHNERS ROOM EXHIBIT—THE HEINZ W. WEISSENSTEIN/WHITESTONE PHOTOGRAPH COLLECTION: 45 YEARS AT TANGLEWOOD

An exhibit highlighting the acquisition by the BSO Archives of the Whitestone Photograph Collection, a collection of more than 90,000 negatives and prints documenting the rich musical life at Tanglewood, the BSO's summer home



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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—Marie Puffer

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THE BOSTON POPS ORCHESTRA

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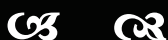
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ABOUT THE BOSTON POPS



In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL * * PROMENADE * CONCERTS * * SUMMER SEASON *

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NO. 32.

insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.

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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.



“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

21

Tuesday evening, May 16, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Lights! Camera! Music! The Magic of John Williams
Series Sponsored by Arbella Insurance Foundation

March from *Superman*

Main Title & Overture from *Heidi*

Main Title from *The Towering Inferno*

Devil's Dance, from *The Witches of Eastwick*

Stargazers, from *E.T. The Extra-Terrestrial*

JESSICA ZHOU, harp

Third movement: Allegro molto, from Concerto for Tuba and Orchestra

JAMES MARKEY, bass trombone

Flight to Neverland, from *Hook*

Aunt Marge's Waltz, from *Harry Potter*

Harry's Wondrous World, from *Harry Potter*

INTERMISSION

Raiders March from *Raiders of the Lost Ark*

Overture to *Goodbye, Mr. Chips*

Viktor's Tale, from *The Terminal*

THOMAS MARTIN, clarinet

Suite from *The BFG*

Princess Leia's Theme from *Star Wars*

Throne Room & Finale from *Star Wars*

Films by Susan Dangel and Dick Bartlett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

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Among Those Present: Christian Heritage Academy; EF Explore America; Braintree Recreation Department; MIT Sloan Executive Education; Aero Club of New England; Sally O'Connor & Associates; Bow High School Music Department

A young student with blonde hair, wearing a dark blue school uniform with a red tie, is shown in profile, playing a silver flute. The background is a blurred blue stage with bokeh lights. The word 'Juilliard' is written in a large, white, serif font in the top left corner.

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KEITH LOCKHART | CONDUCTOR
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THE BOSTON POPS ORCHESTRA

23

Wednesday evening, May 17, 2017, at 8
Thursday evening, May 18, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Music That Inspired Ben Folds

Overture to *William Tell*

Rossini

Sorrowful Songs (from Symphony No. 3, second movement)

Gorecki

JANE SHIVICK, soprano

Concerto for Piano and Orchestra

Folds-Horsley/Folds

BEN FOLDS

INTERMISSION

Presenting

BEN FOLDS

with Sam Smith, percussion

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present (May 17): Linwood Middle School; Mashpee High School

Among Those Present (May 18): Sir Winston Churchill SS; Johns Hopkins Boston Alumni



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THE BOSTON POPS ORCHESTRA

25

Friday evening, May 19, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TUFTS UNIVERSITY NIGHT AT POPS

Coronation March

Tchaikovsky

Overture to *William Tell*

Rossini

First movement: Allegro, from Piano Concerto in F

Gershwin

DAVID HORTON, winner of the 2017 Tufts/New England Conservatory
Concerto Competition

Dear Alma Mater

Lewis

Tuftonia's Day

Hayes

THE AMALGAMATES, THE BEELZEBUBS, and THE JACKSON JILLS

INTERMISSION

John Williams Through the Decades

March from *Superman*

Main Title from *The Towering Inferno*

Stargazers, from *E.T. The Extra-Terrestrial*

JESSICA ZHOU, harp

Devil's Dance, from *The Witches of Eastwick*

Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*

Throne Room & Finale from *Star Wars*

Films by Susan Dangel and Dick Bartlett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

27

Saturday evening, May 20, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

BOSTON UNIVERSITY NIGHT AT POPS

Coronation March

Tchaikovsky

Selections from *Scheherazade*

Rimsky-Korsakov

The Young Prince and Young Princess—Festival at Baghdad/The Ship Goes to Pieces

First movement: Allegro non troppo e molto maestoso—Allegro con spirito,
from Piano Concerto No. 1 in B-flat minor, Opus 23

Tchaikovsky

LUYAO LIU, a winner of the 2017 Boston University Soloists' Competition*

INTERMISSION

John Williams through the Decades

March from *Superman*

Main Title from *The Towering Inferno*

Stargazers, from *E.T. The Extra-Terrestrial*

JESSICA ZHOU, harp

Devil's Dance, from *The Witches of Eastwick*

Hedwig's Theme from *Harry Potter and the Sorcerer's Stone*

Rey's Theme from *Star Wars Episode VII: The Force Awakens*

Throne Room & Finale from *Star Wars*

*The winners of the Boston University Soloists' Competition are chosen from the instrumental, vocal, and composition departments of the College of Fine Arts and represent some of the outstanding talent from the School of Music. This year, in addition to Luyao Liu, the winners include Yoon Hung Huh (flute) and Seo Young "Catherine" Lee (marimba).

Films by Susan Dangel and Dick Bartlett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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GUEST ARTISTS



29

JESSICA ZHOU



Harpist Jessica Zhou joined the Boston Symphony Orchestra in the 2009-10 season, occupying the Nicholas and Thalia Zervas Chair. Prior to joining the BSO she was principal harpist of New York City Opera for five seasons. Other orchestra appearances include the Orchestre de la Suisse Romande, Toronto Symphony Orchestra, Hong Kong Philharmonic, and Moscow Chamber Orchestra. Ms. Zhou has toured Japan with the London Symphony Orchestra and also makes frequent appearances with the New York Philharmonic. She was winner of the 2001 Pro Musicis International Award, leading to her critically acclaimed New York debut in Carnegie Hall's Weill Recital Hall. Also in 2001, she became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world: the Prix du Jury at the 3rd Concours

International de Harpe Lily Laskine in Deauville, France; fourth prize in the USA International Harp Competition, and second prize at the 14th International Harp Contest in Israel, where she was also awarded the A.Z. Propes prize for the best performance of the required Israeli composition. She is a two-time winner of the Anne Adams Award National Harp Competition sponsored by the American Harp Society, which presented her in recitals in Boston, Hartford, New York City, San Diego, Mexico, and Taipei, Taiwan, where she also served as chairman of the jury in the First Taiwan National Harp Competition. Ms. Zhou has performed as soloist with the Boston Symphony Orchestra, Israel Philharmonic, Mainly Mozart Festival Orchestra in San Diego, New York City Opera Orchestra, and the Geneva Chamber Orchestra (giving the world premiere of Haim Permont's Double Harp Concerto during the 2002 World Harp Congress). Chamber music appearances have included the Boston Chamber Music Society, Bridgehampton Chamber Music Festival, and Mainly Mozart Festival. She frequently performs with the Boston Symphony Chamber Players and is featured in Ravel's Introduction and Allegro on their Grammy-nominated disc of 20th-century French chamber music. Born in Beijing, China, Ms. Zhou attended the Interlochen Arts Academy. She holds bachelor's and master's degrees from the Juilliard School, where she was a student of Nancy Allen. She serves on the faculties of Boston University, New England Conservatory, and the Tanglewood Music Center.



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JAMES MARKEY



James Markey joined the Boston Symphony Orchestra as bass trombone in fall 2012 following a fifteen-year tenure in the New York Philharmonic as associate principal (1997-2007) and bass trombone (2007-2012), and two years as principal trombone of the Pittsburgh Symphony Orchestra. Mr. Markey's numerous solo appearances include the Pittsburgh Symphony Orchestra, Sun Valley Summer Symphony, United States Army Band, Hora Decima Brass Ensemble, New York Staff Band of the Salvation Army, and the Hanover Wind Symphony. A sought-after educator, Mr. Markey has been a featured artist at the International Trombone Festival, the American (formerly Eastern) Trombone Workshop, and the conferences of the New Jersey Music Educators Association and the New York State School Music Association. A guest recitalist and clinician at major educational institutions around the country, he currently serves on the bass trombone faculty of New England Conservatory in Boston and the trombone faculty of the Longy School of Bard College. In addition, he has served on the faculty of the Juilliard School, Mannes College—the New School for Music, New York University, Purchase College (SUNY), Montclair State University, Sarah Lawrence College, and the Juilliard School's Pre-College Division. Mr. Markey has released four solo recordings: *Offroad*, on tenor trombone, released in 2003; *On Base*, a solo bass trombone recording, released in 2009; a two-disc album of orchestral and opera excerpts for bass trombone with Denson Paul Pollard, and a second solo bass trombone recording titled *Psychedelia*, in 2015. He is also a featured soloist on

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A Beautiful Noise, a compilation of solos for tenor and bass trombone produced by the Columbus State University Trombone Choir, and on the Hora Decima Brass Ensemble's recording of Janko Nilovic's Concerto for Two Trombones. James Markey studied with Joseph Alessi at the Juilliard School, where he received his bachelor and master of music degrees in 2005 and 2006, respectively. This evening marks his debut as a soloist with the Boston Pops Orchestra.

THOMAS MARTIN



Thomas Martin is the associate principal and E-flat clarinetist of the Boston Symphony Orchestra, occupying the Stanton W. and Elizabeth K. Davis Chair, and principal clarinetist of the Boston Pops Orchestra. Through his association with these orchestras, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Unusually adept at straddling both worlds of classical and jazz, he has given numerous solo performances, in repertoire ranging from Elliott Carter to Artie Shaw. With his Boston Symphony and Boston Pops colleagues, Mr. Martin has performed film, concert, and chamber music of John Williams, including Tanglewood performances of Viktor's Theme from *The Terminal* with Mr. Williams conducting and his *Quartet La Jolla* for violin, cello, clarinet, and harp. In 2010, with the Hawthorne String Quartet, Mr. Martin performed at the Prague Spring Music Festival, where he gave the premiere of a new clarinet sonata composed for him by André Previn, with the composer at the piano. In 2011 Mr. Previn composed a clarinet quintet, commissioned by the Terezín Music Foundation, for Mr. Martin and the Hawthorne String Quartet. These artists gave the world premiere performance in Boston's Symphony Hall in November 2011. In May 2016, Mr. Martin appeared again at the Prague Spring Festival to give the European premiere of André Previn's quintet.

Artist biographies continue on page 37.



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JANE SHIVICK



Soprano Jane Shivick is among this region's most accomplished and versatile musicians, earning critical acclaim for creating the role of La Donna in Opera Providence's world premiere performance of Enrico Garzilli's *Michelangelo* at the Providence (Rhode Island) Performing Arts Center. Equally at home in opera, oratorio, concert, and recital, she has sung choral masterworks by Beethoven, Brahms, Handel, Dubois, Dvořák, Mozart, Rossini, Schubert, Vaughan Williams, and Verdi. She made her Symphony Hall debut at Holiday Pops in 2007, singing in multiple performances under the batons of Keith Lockhart, Steven Mercurio, and Federico Cortese, and most recently returned to the Pops stage during the 2012 Holiday Pops season. She has been a featured soloist with the Boston Civic Symphony, New Philharmonia Orchestra, Massachusetts Symphony Orchestra, Rhode Island Civic Chorale & Orchestra, Symphony Pro Musica, Heritage Chorale, Assabet Valley Mastersingers, Stow Festival Chorus & Orchestra, Brown University Orchestra, Brockton Symphony, Jubilate Chorale, Worcester Chorus, and the New World Chorale. Ms. Shivick made her critically acclaimed New York City operatic debut singing the title role of Richard Strauss's *Ariadne auf Naxos* with dell'Arte Opera Ensemble. As a national winner in the renowned Metropolitan Opera National Council Auditions, Ms. Shivick was awarded a debut performance and NPR broadcast with the Metropolitan Opera Orchestra under the baton of Sir Charles Mackerras. She also garnered second prize in both the Metropolitan Opera New England Regional National Council Auditions and the Annamaria

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Saritelli-DiPanni Bel Canto Vocal Scholarship Competition. Subsequently, she has been awarded encouragement grants through the Gerda Lissner International Vocal Competition and has furthered her vocal studies at the Aspen Music Festival as a member of the Aspen Opera Theater Center, where she covered the role of Donna Anna in Mozart's *Don Giovanni* conducted by Julius Rudel. She has toured with "Sherrill Milnes and Friends" as a member of the V.O.I.C. Experience Program in Orlando, Florida. Ms. Shivick has also been heard in concert with Opera Providence, Cape Cod Opera, and Seattle's Watershed Opera. In recital, she has been heard on radio broadcasts of Boston's WGBH, Worcester's WICN, and Cape Cod and the Island's WOMR. In addition, her performances have been broadcast on WCUW Radio, 91.3FM in Worcester. A graduate of Assumption College, Ms. Shivick has furthered her musical studies at The Hartt School (University of Hartford). She is currently a student of English dramatic soprano Jane Eaglen, and spent many years as a student of sopranos Maria Spacagna and Ruth Falcon, as well as bass-baritone Gary Kendall, a former professor at the University of Cincinnati's Conservatory of Music. In addition to performing, Jane Shivick teaches in her private studio in Worcester while conducting vocal workshops and masterclasses for audiences throughout New England. Visit www.janeshivick.com for more information.

BEN FOLDS



Widely regarded as one of the major music influencers of his generation, Ben Folds has spent over a decade sharing the stage with some of the world's greatest symphony orchestras—from Sydney, Australia, to the Kennedy Center—performing his pop hits and his critically acclaimed Concerto for Piano and Orchestra. For five seasons he was a judge on the popular NBC series *The Sing-Off*, which catapulted the art of a *cappella* into the national spotlight, and helped launch the careers of numerous a *cappella* groups. Throughout his career, Mr. Folds has created an enormous body of genre-bending musical art that includes pop albums as the front man for Ben Folds Five and multiple solo rock albums, as well as unique collaborative records with artists from Sara Bareilles and Regina Spektor to Weird Al and William Shatner. He has twice performed at the White House: in 2013 for President Obama's second inauguration and in 2015 for First Lady Michelle Obama and Dr. Jill Biden's Mother's Day Celebration. His most recent album, *So There*, is a blend of pop and classical original works, in part recorded with the revered classical sextet yMusic. The recording soared to #1 on both the *Billboard* classical and classical crossover charts. He recently resumed his cross-country solo touring reminiscent of his earliest solo tours, where he defied skeptics by delivering a high-energy rock performance using the intimacy of just a piano. In addition to his self-described love of performing and making music "for humans," Ben Folds is also an avid photographer and a member of the distinguished Sony Artisans of Imagery. An advocate for music education and music therapy as a member of the Artist Committee of the Americans for the Arts, he serves on the Nashville Symphony's Board of Directors. In 2014 he was the keynote speaker at the national conferences of both the National Association for Music Education and the Americans for the



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Arts. That same year he was named *Nashville Scene*’s Nashvillian of the Year for his successful efforts to save the historic RCA Studio A and his work with the National Trust for Historic Preservation to designate Nashville’s Music Row a “National Treasure.” Ben Folds is making a return appearance with the Boston Pops Orchestra, having made his debut on Opening Night at Pops in 2007.

DAVID HORTON



Twenty-two-year-old pianist David Horton graduates this month from New England Conservatory with bachelor’s degrees in both piano performance and music theory, having studied with Wha-Kyung Byun and Justin Lundberg. David began his career at NEC by winning the school’s concerto competition in 2013, resulting in a performance of Ravel’s Concerto for the Left Hand under the direction of Hugh Wolff. More recent honors have included attending the International Mendelssohn Academy in Leipzig on an all-expenses-paid basis and performing the solo part in NEC Philharmonia’s recent production of Stravinsky’s ballet *Petrouchka*. David’s former teachers include Vera Watanabe, Heather Conner, and Hana Janatova. While music has always been David’s primary love and he intends to be a lifelong performer, he has decided to pursue a career in law. Next year he will be attending the Boston University School of Law on a full-tuition scholarship.





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Amalgamates are, and have always been, a group of close friends who share a passion for making great music.

As Tufts University's oldest all-male *a cappella* group, the **Beelzebubs** have been spreading their motto of "Fun Through Song" to the world since 1963. With an alumni base of over



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the current group in various ways be it by providing arrangements, telling hilarious stories from past iterations of the Bubs, housing the Bubs while they're on the road, or simply com-



ing out to visit the current group or watch the members perform. In recent years, the Bubs have been featured on NBC's *The Sing-Off* and Fox's *Glee*, and traveled to Hawaii and Rome to film music videos. Among their notable honors are more than twenty awards in the all-male category, and seven song selections on BOCA. Whether performing for preschoolers, running a workshop with teens, or singing for the President, the Bubs bring music to life.

Tufts University's oldest all-female *a cappella* group, the **Jackson Jills** have had a long tradition of strong musicianship and will be celebrating their 55th anniversary in April of next year.



The group's repertoire covers numerous genres, including pop music, country, jazz, folk, and many more styles. In the past year, the Jackson Jills have been on tour to Montreal, Quebec, have performed at nearby universities including Williams and Dartmouth, and have been featured on Varsity Vocal's Best of College A Cappella's 2017 album list. The Jackson Jills' newest album, released this year and entitled *474*, can be found on iTunes and Spotify.

LUYAO LIU

Born in Qingdao, China, Luyao Liu began piano studies at the age of seven. By the time Luyao began studying with pianist Qu Yong in 2002, his family had moved to the city of Auckland,



New Zealand. At age eleven, he made his concerto debut with the Auckland Youth Festival Orchestra, performing Mozart's Piano Concerto No. 15 at Auckland Town Hall. In 2006 Luyao performed with the Auckland Philharmonic Orchestra under the baton of Rossen Milanov for the "Skycity Starlight Symphony Concert in the Park" at the Auckland Domain for an audience of 200,000 people. Recent highlights include solo performances at the Auckland Karaka Music Festival and Auckland International Piano Festival; a solo recital at the International Music in New Plymouth; and appearances as a concerto soloist with Auckland Youth Orchestra, the Auckland Philharmonic, and

Queensland Symphony Orchestra of Australia. In 2005 Luyao Liu became the youngest winner of the Kerikeri International Piano Competition in New Zealand, which led to an extensive concert tour within the country. In 2007, he won third prize at the Lev Vlassenko International Piano Competition in Brisbane, Australia, also garnering awards for best performance of classical sonata and best performance of virtuoso study. In 2009 Luyao received a bachelor's degree on full scholarship from the New England Conservatory under the tutelage of Wha Kyun Byun and Hung-Kuan Chen. From 2013 to 2015 he studied with Stanislav Ioudenitch at the International Center of Music in Park University, Missouri (also on full scholarship). He is currently a graduate student at Boston University under the tutelage of Pavel Nersessian.

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- 9:35–10:35 am LOUIS MASUR,
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- 10:35–10:45 am *Break*
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- 11:45 am–12 pm *Break*
- 12 pm–1 pm CRAIG WRIGHT,
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The Supreme Court: An Inside View Jeffrey Rosen, Professor of Law, George Washington University President, National Constitution Center

Beginning in 1802 with the Landmark case with *Marbury v. Madison*, the Supreme Court has ruled on groundbreaking cases that have altered the course of American history. Professor Rosen, one of the top experts on Constitutional issues, will take us inside the Supreme Court, exposing little known facts and covering the Court's history, structure, and operation. Professor Rosen will also highlight major cases, where the Court might be headed next, and how the interactions and personalities of the individual justices have created the institution that we know today.

Music and the Brain: Why We Like What We Like Craig Wright, Professor of Music Yale University

Why do we listen to music? What does it do for us? Professor Wright will introduce you to the reception, processing, and emotional response to music that we all experience in the brain, each in our own way. We have done this since birth, but is our response to music natural and universal, or is it cultural, a reflection of where we grew up and the kind of music that we heard at home? Professor Wright will also discuss how the music of different genres and composers may be processed differently in the brain, country music one way, rock in another, and classical music in yet another.

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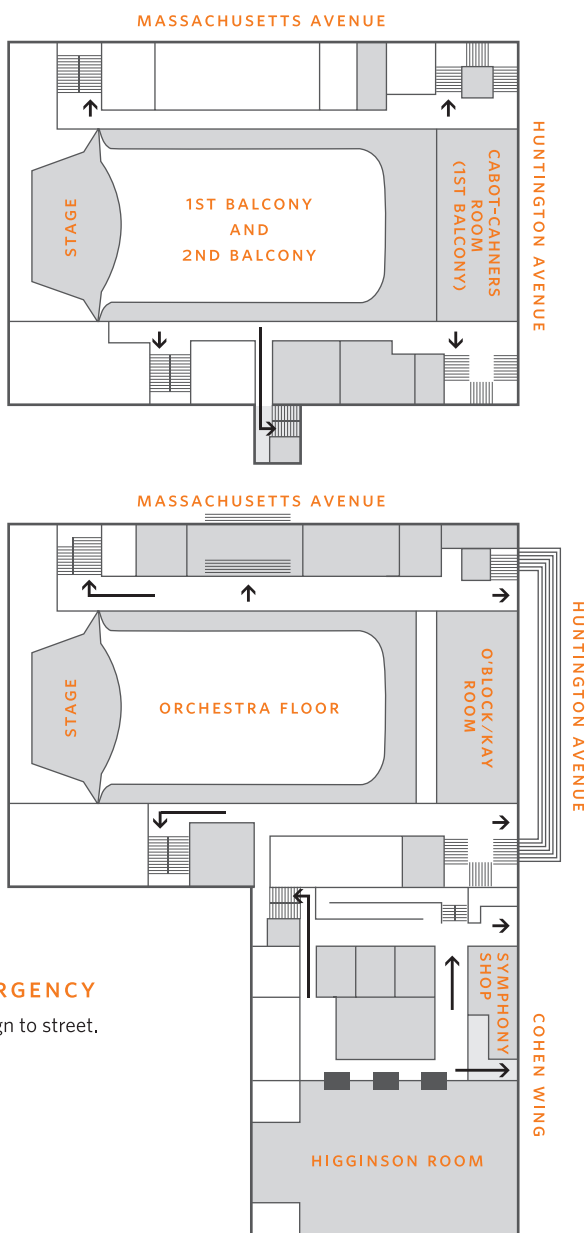
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SYMPHONY HALL INFORMATION

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For **Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The **BSO's web site** (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.50 for each ticket ordered by phone or online.

Ticket prices range from \$20 to \$150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bsc.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).



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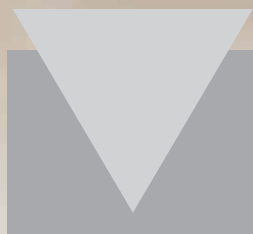


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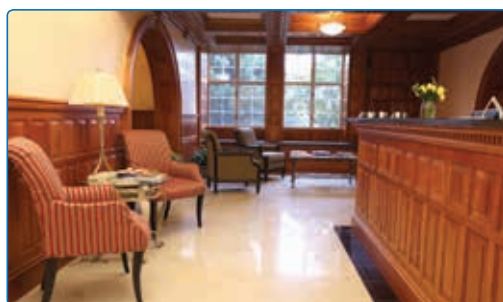
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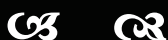
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LEFT TO RIGHT:

Photograph of a 19th-century serpent from the Casadesus Collection of Ancient Instruments, acquired by the BSO in 1926 (photographer unknown)

Music Hall Promenade Concert Program from Harvard Night, June 15, 1896, Boston Music Hall

Photographer Heinz Weissenstein flanked by Leonard Bernstein, Gunther Schuller, and Seiji Ozawa at Tanglewood, 1970 (photo by then BSO Assistant Manager Mary H. Smith, using Weissenstein's Rolleiflex camera)

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once again displays the wide variety of holdings in the Boston Symphony Archives.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the first-balcony corridor, audience-left, exploring the early history of the Boston Pops
- two display cases in the Brooke corridor focusing on BSO music directors Arthur Nikisch (1889-93) and Charles Munch (1949-62)
- two display cases in the Huntington Avenue corridor featuring the percussionists and timpanists, and the contrabassoonists, of the BSO

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the BSO's acquisition in 1926 of the Casadesus Collection of "ancient instruments"
- a display case, also in the first-balcony corridor, audience-right, focusing on historic BSO performances of Shostakovich's Sixth and Seventh symphonies
- a display case in the first-balcony corridor, audience-left, exploring the BSO's early performances of works by Brahms

CABOT-CAHNERS ROOM EXHIBIT—THE HEINZ W. WEISSENSTEIN/WHITESTONE PHOTOGRAPH COLLECTION: 45 YEARS AT TANGLEWOOD

An exhibit highlighting the acquisition by the BSO Archives of the Whitestone Photograph Collection, a collection of more than 90,000 negatives and prints documenting the rich musical life at Tanglewood, the BSO's summer home



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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THE BOSTON POPS ORCHESTRA

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Xin Ding*

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Yuncong Zhang*

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Nicole Monahan

Ronan Lefkowitz

Nancy Bracken*

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul*

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Jason Horowitz*

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ABOUT THE BOSTON POPS



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In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL * * PROMENADE * CONCERTS * * SUMMER SEASON *

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NO. 32.

insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.

Bravo!

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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.

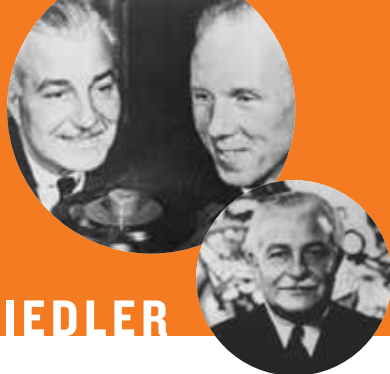


“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)

20 CELEBRATING ARTHUR FIEDLER



The May 23rd concert is dedicated to Arthur Fiedler, Conductor of the Boston Pops from 1930 until his death in 1979. Fiedler, who left an indelible mark on the Boston Pops and American musical life was, for many, the very image of an orchestra conductor. Born in Boston on December 17, 1894, he came from a musical family. After early training with his father, a violinist in the Boston Symphony Orchestra, Arthur went to study in Berlin, returning to the United States at the outbreak of World War I. He joined the Boston Symphony in 1915 as a second violinist, later moving to the viola section.



Eager to move beyond the career of an orchestral player, he formed the Fiedler Sinfonietta, a chamber orchestra, in 1924. But he also had an even more ambitious dream: to offer free concerts to the citizens of Boston. In 1929 that dream became a reality, when he led the first Esplanade Concert, initiating a tradition that endures to this day.

Meanwhile, the Boston Pops was faltering under the overly serious direction of the Italian composer Alfredo Casella. The BSO management let Casella's

Arthur Fiedler and composer/arranger Leroy Anderson (top center)

Arranger Richard Hayman looks on as Duke Ellington and Fiedler listen to a playback of the 1965 recording "The Duke at Tanglewood" (bottom)



contract expire and offered Fiedler the job in 1930, sparking a period of remarkable growth for the Boston Pops. Under the leadership of its first American-born conductor, the orchestra became a best-selling recording ensemble and, years before it was referred to as “America’s Orchestra,” probably the country’s most famous orchestra. Fiedler’s innovative programs, mixing a wide range of classical music with arrangements of current popular songs and novelty numbers, grew widely popular and spawned numerous imitators. For years Fiedler and a touring

orchestra took the Pops’ music around the country. Beginning in 1970, *Evening at Pops*, a joint production of WGBH-TV in Boston and the BSO, gave both conductor and orchestra a national television presence.



Surely it didn’t hurt that Fiedler was a master of self-promotion and had a colorful personality, a combination of old-world charm and curmudgeonly cynicism. On his 80th birthday, the indefatigable conductor remarked, “Give up? Quit now? Never. I’ll keep working until I die. I’ll die with my boots on. He who rests, rots.” A *Boston Globe* editorial, published on July 11, 1979, the day after his death, commented, “By fighting his 84 years, by railing against them, the maestro realized what many fail to. He knew in his bones that you have to work, enjoy, complain, react, joke, assert oneself each minute, good or bad, until the end in order to live. Arthur Fiedler pulled that trick off neatly, and the man who was perhaps the best-known Bostonian in the world managed to avoid the withering of spirit which crushes many in

their declining years.” More than thirty-five years after his death, Arthur Fiedler’s spirit continues to hover over springtime in Boston and the eternal return of the Pops.



A publicity photo from the mid-1960s of two best-selling RCA recording artists: Elvis Presley and Arthur Fiedler (top)

Always an innovator, Fiedler initiated what has become a beloved holiday tradition when he led the first Christmas Pops concert in 1974 (left)

Fiedler loved firefighting and was awarded honorary badges in more than 100 cities (bottom)

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

22 THE BOSTON POPS ORCHESTRA

Tuesday evening, May 23, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

THE ARTHUR FIEDLER CONCERT

Pops on the March

Williams

Overture to *William Tell*

Rossini

Piano Concerto No. 20 in D minor, K.466

Third movement, Rondo: Allegro assai

Mozart

EVREN OZEL

Harry & Marion Dubbs Brookline Youth Concerts Award,
First prize in the 2016 Boston Symphony Orchestra Concerto Competition

Selections from *Scheherazade*

Rimsky-Korsakov

The Young Prince and Young Princess—Festival at Baghdad/The Ship Goes to Pieces

INTERMISSION



Fair Harvard	Gilson-Bodge/Hayman
Radcliffe, We Rise to Greet Thee	Coolidge
Overture to <i>Goodbye Mr. Chips</i>	Williams
Theme from <i>JFK</i>	Williams
THOMAS ROLFS, trumpet	
Main Title from <i>Star Wars</i>	Williams
Richard Rodgers Waltzes	Rodgers-Anderson
Lover—Falling in Love with Love—Oh, What a Beautiful Morning— It's a Grand Night for Singing	
Blue Tango	Anderson
Sandpaper Ballet	Anderson
Bugler's Holiday	Anderson
Mack the Knife	Weill-Mason
Cabaret	Kander/Ebb-Hayman

Evren Ozel's appearance with the Boston Pops Orchestra this evening is made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

For more about Arthur Fiedler, see page 20.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Harvard 50th; Aleppo Shriners; Melrose American Association of University Women; Temple Chayai Shalom; Linden Ponds; Order of the Eastern Stargazers; North Hill



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KEITH LOCKHART | CONDUCTOR
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THE BOSTON POPS ORCHESTRA

25

Wednesday evening, May 24, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Lights! Camera! Music! The Magic of John Williams
Series Sponsored by Arbella Insurance Foundation

March from *Superman*

Main Title & Overture from *Heidi*

Main Title from *The Towering Inferno*

Devil's Dance, from *The Witches of Eastwick*

Theme from *JFK*

THOMAS ROLFS, trumpet

Third movement: Allegro molto, from Concerto for Tuba and Orchestra

JAMES MARKEY, bass trombone

Flight to Neverland, from *Hook*

Aunt Marge's Waltz, from *Harry Potter*

Harry's Wondrous World, from *Harry Potter*

INTERMISSION

Raiders March from *Raiders of the Lost Ark*

Overture to *Goodbye, Mr. Chips*

Viktor's Tale, from *The Terminal*

THOMAS MARTIN, clarinet

Suite from *The BFG*

Princess Leia's Theme from *Star Wars*

Throne Room and Finale from *Star Wars*

Films by Susan Dangel and Dick Bartlett

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.


Among Those Present: Taunton High School Music Department; Western Wayne High School; KSP Financial; Castle Island Association; Olde New England Tours; Sudbury Valley New Horizons Band; MIT Activities Committee

26 A NOTE FROM THE COMPOSER

When I first saw *Jaws*, I didn't quite fully realize what a wonderful opportunity it presented for the orchestra to play a very personal role in the accumulated effect of the film. Steven Spielberg and I had reservations about the "thump-thump" motif of the principal musical theme. But it was fun and it seemed to have worked.

It's thrilling for both Steven and me to realize that this unique film still captures the imagination of viewers after so many years, and that audiences now can enjoy the movie live in concert, accompanied by a magnificent orchestra like the Boston Pops Orchestra.

This is the greatest possible reward for the joyous and fun-filled task of making *Jaws*.



PRODUCTION CREDITS

Jaws – Film with Orchestra produced by Film Concerts Live!,
a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson

Production Manager: Rob Stogsdill

Production Coordinator: Rebekah Wood

Worldwide Representation: IMG Artists, LLC

Technical Director: Mike Runice

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service

Film Preparation for Concert Performance: Ramiro Belgardt

Technical Consultant: Laura Gibson

Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *Jaws* has been adapted for live concert performance.

With special thanks to: Universal Studios, Steven Spielberg, John Williams, Chris Herzberger, Noah Bergman, Paul Ginsburg, Paul Tamara Woolfork, Adrienne Crew, Darice Murphy, Mike Matessino, Mark Graham, and the musicians and staff of the Boston Pops Orchestra.

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“JAWS” IN CONCERT

27

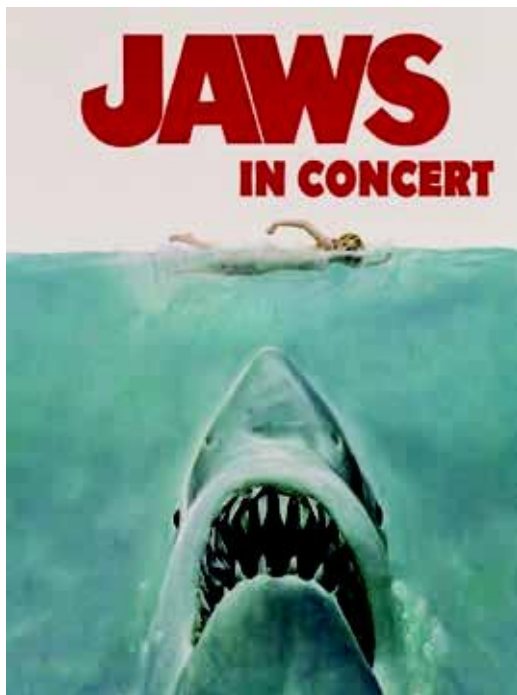
Just when you thought it was safe to go back in the concert hall...

The original summer movie blockbuster, with an Academy Award®-winning score that made John Williams a household name, *Jaws* is the ultimate film-with-live-orchestra experience!

Based on the best-selling novel by Peter Benchley and directed by Steven Spielberg, this masterpiece of suspense tells the tale of a small, New England seaside community terrorized by a predatory great white shark during the busiest weekend of the tourist season—the 4th of July. After several local residents are killed in the waters just off shore, it falls to three unlikely heroes—police chief Martin Brody (Roy Scheider), marine scientist Matt Hooper (Richard Dreyfuss), and surly local sea captain Quint (Robert Shaw)—to hunt down and kill the beast before more lives are lost.

Despite a notoriously difficult ocean shoot with constant technical challenges, *Jaws* became the most successful movie of all time (until the release of *Star Wars* two years later), and Spielberg has often credited Williams’s iconic score with much of the film’s success. Now for the first time, audiences will have the chance to experience the power of a live symphony orchestra performing the entire score in sync with one of the greatest motion pictures of all time.

In the words of Chief Brody...
“You’re gonna need a bigger boat!”



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

28 THE BOSTON POPS ORCHESTRA

Thursday evening, May 25, 2017, at 8
Friday evening, May 26, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS



ROY SCHEIDER

ROBERT SHAW

RICHARD DREYFUSS

JAWS

Co-starring LORRAINE GARY

MURRAY HAMILTON

A ZANUCK/BROWN PRODUCTION

Screenplay by PETER BENCHLEY and CARL GOTTLIEB

Based on the novel by PETER BENCHLEY

Music by JOHN WILLIAMS

Directed by STEVEN SPIELBERG

Produced by RICHARD D. ZANUCK and DAVID BROWN

A UNIVERSAL PICTURE



NOTE: There will be one intermission approximately 73 minutes into the film.

Tonight's program is the world-premiere presentation of the complete film Jaws with a live performance of the film's entire score, including music played by the orchestra during and after the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the music.



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For the Boston Pops:

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (May 25): Harvard University Outings & Innings

Among Those Present (May 26): North Poconos High School Band; EDU Trips; Bonny Eagle High School Band; Lake Region High School; Conant High School Band; EF Expire America; Show of the Month Club; Road Scholar; MIT Activities Committee; Kearsarge Regional High School; Quashnet Elementary School Band; Raytheon

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

30 THE BOSTON POPS ORCHESTRA

Saturday evening, May 27, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

HARVARD 25TH REUNION NIGHT AT POPS

Overture to *Candide*

Bernstein

Three Selections from *Star Wars: The Force Awakens*

Scherzo for X-Wing

Williams

Rey's Theme

Williams

March of the Resistance

Williams

Piano Concerto in G

Ravel

Second movement: Adagio assai

JOHN MILBAUER (Harvard '92), piano

Interactive visuals by TERESA MARRIN NAKRA (Harvard '92), Damian Isla, and Yuri Ivanov

Going Back

Giering-Milburn

JENNY GIERING (Harvard '92) with CHINA FORBES (Harvard '92), vocals

What a Wonderful World

Douglass/Weiss-Sebesky

SCOTT ALBERT JOHNSON (Harvard '92), vocals and harmonica

Let the Word Go Forth: JFK in his Own Words

Williams

Musical excerpts from the film score to *JFK* and

Celebration 2000: American Journey by John Williams

MAURA HEALEY (Harvard '92), narrator

INTERMISSION

Fair Harvard

Gilson-Bodge/Hayman

Radcliffe, We Rise to Greet Thee

Coolidge

Hey Eugene

Forbes

CHINA FORBES, piano and vocals

with Scott Albert Johnson, harmonica

and Alison Weller, Jenny Giering, and Cori Lynn Peterson Campbell, vocals

Amado Mio
 Sympathique
 THOMAS LAUDERDALE (Harvard '92) and CHINA FORBES

Fisher/Roberts
 Lauderdale/Forbes

"Pops Rocks" Selections

All Night Long: An '80s Sing-Along
 All Night Long—Livin' on a Prayer—Girls Just Wanna Have Fun—
 Walk Like an Egyptian—Ghostbusters—Walking on Sunshine—
 We Are the World

arr. Hollenbeck

1812 Overture: Finale

Tchaikovsky

INTERACTIVE VISUALS FOR RAVEL'S PIANO CONCERTO IN G

For this presentation, Teresa Nakra and Immersion Music colleague Yuri Ivanov have teamed up with indie game powerhouse *The Molasses Flood* to design an animated visual experience to complement the Ravel Piano Concerto. Video game art, programming, and design have been provided by a team at *The Molasses Flood*, led by video game developer and Artificial Intelligence expert Damian Isla. When John Milbauer and the Boston Pops perform, software written by Teresa will listen to the music and analyze it for information such as pitch, volume, tempo, and harmony. Those variables will then be sent to *The Molasses Flood*'s software engine running their new game called "The Flame in the Flood." Animation variables such as time of day, character movements, events, camera angles, and lighting effects will be directly controlled by parameters in the music. It is our hope that tonight's audience will enjoy watching the beautiful animation respond in real-time to the subtlety and artistry of the musical performance.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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GUEST ARTISTS



33

EVREN OZEL



Eighteen-year-old Evren Ozel began his musical education at MacPhail Center for Music in Minneapolis. He has performed with the Cleveland Orchestra and several orchestras in the midwest, including the Minnesota Orchestra, the LaCrosse Symphony Orchestra, and the Young Artist World Piano Festival Orchestra. He has taken master classes from such artists as András Schiff, Ferenc Rados, Menahem Pressler, and Lang Lang, and was honored as a 2016 YoungArts Finalist, first prize-winner of the 2016 Boston Symphony Orchestra Concerto Competition, and second prize-winner of the 2016 Thomas and Evon Cooper International Piano Competition at Oberlin Conservatory. He has performed twice on NPR's *From the Top*, both as a soloist and in chamber music, and has also performed on the Artist Recital Series of the Boston University Tanglewood Institute, as well as the Chopin Foundation of the United States Recital Series in Key Biscayne, Florida. He has studied piano with Dr. Paul Wirth, theory and composition with Dr. Sarah Miller, and conducting with Courtney Lewis, and is currently a senior at Walnut Hill School for the Arts in Natick, Massachusetts, where he studies with Wha Kyung Byun. Evren Ozel will continue his studies with Ms. Byun in the fall at New England Conservatory in Boston.

THOMAS ROLFS



Thomas Rolfs is principal trumpet of the Boston Symphony Orchestra, occupying the Roger Louis Voisin Chair; he is also principal trumpet of the Boston Pops Orchestra, occupying the Roberta and Stephen R. Weiner Chair. Mr. Rolfs began his career with the BSO in 1991, serving first as fourth trumpet and later as associate principal trumpet. Initially hired by Seiji Ozawa, he was promoted to associate principal trumpet by Ozawa and to principal trumpet by James Levine. As a student, Mr. Rolfs was a Tanglewood Music Center Fellow in 1978, earned his bachelor of music degree from the University of Minnesota, and received his master of music degree from Northwestern University. He then returned to Minnesota for a five-year tenure with the Saint Paul Chamber Orchestra. As a soloist, Thomas Rolfs has performed with the Boston Symphony Orchestra, Boston Pops Orchestra, and Saint Paul Chamber Orchestra, and performed the posthorn solo of Mahler's Symphony No. 3 with the Dallas Symphony. At the request of John Williams, he was featured on the Grammy-nominated soundtrack of the Academy Award-winning film

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Saving Private Ryan. He was also soloist in Williams's *Summon the Heroes* for the nationally televised Boston Pops concert on the Esplanade on July 4, 2001, under Keith Lockhart's direction. His varied performance background also includes appearances with the National Brass Ensemble, Minnesota Orchestra, Vienna Philharmonic, Empire Brass, Saint Petersburg Philharmonic, Chicago Symphony, Lyric Opera of Chicago, and American Ballet Orchestra. Mr. Rolfs is a founding member of the Boston Symphony Orchestra Brass Quintet, which remains in residence at Boston University. As an educator, he has presented master classes throughout the world, including North America, South America, Asia, and Europe. He has served on the faculty of the Tanglewood Music Center since 1998, regularly coaches the New World Symphony, and teaches at both the New England Conservatory and Boston University.

JAMES MARKEY



James Markey joined the Boston Symphony Orchestra as bass trombone in fall 2012 following a fifteen-year tenure in the New York Philharmonic as associate principal (1997-2007) and bass trombone (2007-2012), and two years as principal trombone of the Pittsburgh Symphony Orchestra. Mr. Markey's numerous solo appearances include the Pittsburgh Symphony Orchestra, Sun Valley Summer Symphony, United States Army Band, Hora Decima Brass Ensemble, New York Staff Band of the Salvation Army, and the Hanover Wind Symphony. A sought-after educator, Mr. Markey has been a featured artist at the International Trombone Festival, the American (formerly Eastern) Trombone Workshop, and the conferences of the New Jersey Music Educators Association and the New York State School Music Association. A guest recitalist and clinician at major educational institutions around the country, he currently serves on the bass trombone faculty of New England Conservatory in Boston and the trombone faculty of the Longy School of Bard College. In addition, he has served on the faculty of the Juilliard School, Mannes College—the New School for Music, New York University, Purchase College (SUNY), Montclair State University, Sarah Lawrence College, and the Juilliard School's Pre-College Division. Mr. Markey has released four solo recordings: *Offroad*, on tenor trombone, released in 2003; *On Base*, a solo bass trombone recording, released in 2009; a two-disc album of orchestral and opera excerpts for bass trombone with Denson Paul Pollard, and a second



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JULY 26 MERCURY ORCHESTRA

CHANNING YU, MUSIC DIRECTOR

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ONE CITY CHOIR

BACK BAY CHORALE

AUGUST 9 *ANTHEMS OF THE WORLD*

FINLANDIA (SIBELIUS)

SYMPHONY No. 8 (DVOŘÁK)

MUSIC OF BEACH, GRAU, ROUSTOM

WITH ZUMIX, BOSTON ARTS ACADEMY SPIRITUALS ENSEMBLE

AUGUST 16 LONGWOOD SYMPHONY ORCHESTRA

RONALD FELDMAN, MUSIC DIRECTOR

AUGUST 23 *LANDMARKS DANCE CARNIVAL*

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solo bass trombone recording titled *Psychedelia*, in 2015. He is also a featured soloist on *A Beautiful Noise*, a compilation of solos for tenor and bass trombone produced by the Columbus State University Trombone Choir, and on the Hora Decima Brass Ensemble's recording of Janko Nilovic's Concerto for Two Trombones. James Markey studied with Joseph Alessi at the Juilliard School, where he received his bachelor and master of music degrees in 2005 and 2006, respectively. This evening marks his debut as a soloist with the Boston Pops Orchestra.

THOMAS MARTIN



Thomas Martin is the associate principal and E-flat clarinetist of the Boston Symphony Orchestra, occupying the Stanton W. and Elizabeth K. Davis Chair, and principal clarinetist of the Boston Pops Orchestra. Through his association with these orchestras, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Unusually adept at straddling both worlds of classical and jazz, he has given numerous solo performances, in repertoire ranging from Elliott Carter to Artie Shaw. With his Boston Symphony and Boston Pops colleagues, Mr. Martin has performed film, concert, and chamber music of John Williams, including Tanglewood performances of Viktor's Theme from *The Terminal* with Mr. Williams conducting and his *Quartet La Jolla* for violin, cello, clarinet, and harp. In 2010, with the Hawthorne String Quartet, Mr. Martin performed at the Prague Spring Music Festival, where he gave the premiere of a new clarinet sonata composed for him by André Previn, with the

Artist biographies continue on page 41.

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Isabella DeHerdt
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School

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THE BOSTON POPS ON JUNE 7, 2016.**



Amir Siraj
Brookline High School

Music has the power to transform young lives. We congratulate the 2016 Young Artists Competition winners for their extraordinary achievement. Their inspiring performances with the Boston Pops demonstrate how the arts can make a positive difference in the lives of young people. **For moments such as these, and for our common love of music, Fidelity Investments® is proud to be the season sponsor of the Boston Pops.**





Gil Santos

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"I was in bad shape when I got there.
I couldn't even walk. But they wouldn't give up
on me. They helped me fight my way back, and
return to what I love for a little longer."

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composer at the piano. In 2011 Mr. Previn composed a clarinet quintet, commissioned by the Terezín Music Foundation, for Mr. Martin and the Hawthorne String Quartet. These artists gave the world premiere performance in Boston's Symphony Hall in November 2011. In May 2016, Mr. Martin appeared again at the Prague Spring Festival to give the European premiere of André Previn's quintet.

JOHN MILBAUER



In recent seasons, Steinway Artist John Milbauer has given concerts in Brazil, Colombia, Costa Rica, Mexico, Spain, Switzerland, and Japan, as well as throughout the United States. He has recorded for the Fleur de Son, Naxos, Eroica, and Universal labels, earning praise from *American Record Guide* for his most recent solo CD. A laureate of the Orléans Concours for Music of the 20th Century, Mr. Milbauer often programs music that employs chance operations, electronic sounds, graphic notation, and extended techniques; he has published articles on the piano music of John Cage. Though he had written to Harvard College in seventh grade to inquire about how best to prepare for admission, Mr. Milbauer realized in his sophomore year that what he really wanted to do was to play the piano. In a move generally considered unwise at the time, Milbauer left Harvard in 1990, eventually earning degrees from the Eastman School of Music, The Juilliard School, Manhattan School of Music, and, as recipient of a Fulbright grant, the Liszt Academy in Budapest. He was awarded the Eastman Performer's Certificate and was nominated for the Gina Bachauer award for outstanding pianist at Juilliard. Currently Professor and Head of Piano at the University of Arizona, he has been co-director of the Chautauqua Institution Piano Program since 2012, transforming it into one of the premier festivals for advanced piano study in the Americas. An avid hiker, John Milbauer spends much of his free time exploring Grand Canyon backcountry. He is delighted to be reunited with the Harvard Class of 1992.

TERESA NAKRA



While studying music at Harvard, Teresa Marrin Nakra ('92) conducted three fully-staged opera productions, founded and ran a conductor training orchestra, and studied with Boston Symphony violinist Lucia Lin. In her spare time, she also served as an usher for BSO concerts, witnessing and learning from many great performances in Symphony Hall. Teresa subsequently completed M.S. and Ph.D. degrees at the MIT Media Laboratory, applying her musical skills to the development of new technologies for musicians and music learners. Teresa has twice collaborated with the Boston Pops and Symphony on research projects measuring the gestures, physiology, and emotions of orchestra conductors. She also produced a popular exhibit at the Boston Children's Museum that enabled kids to 'conduct' a video of the Boston Pops using a sensor baton. She served as a Clifton Visiting Artist-in-Residence at Harvard in 2002. Teresa now teaches in the Departments of Music and Interactive Multimedia at The College of New Jersey, and runs a non-profit production company called Immersion Music.



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JENNY GIERING



Jenny Giering's current musical commissions include *Summerland* (book by Sean Barry and Laura Eason, lyrics by Sean Barry, directed by Amanda Dehnert) for Chicago Shakespeare Theater, and *Alice Bliss* (book by Karen Hartman, lyrics by Adam Gwon, directed by Mark Brokaw) for Playwrights Horizons. Her other scores include *The Mistress Cycle* (produced at Apple Tree Theater, New York Musical Theater Festival); *Crossing Brooklyn* (commissioned and produced by The Boston Music Theater Project, also produced by The Transport Group; Kleban Award for best libretto); *Alice Unwrapped* (commissioned by Premieres, Inc., and produced at the Zipper Theater with Jennifer Damiano); *Saint-Ex* (2011 world premiere at The Weston Playhouse Theater Company, Weston, Vermont, Weston Playhouse New Musical Award, ASCAP/Dreamworks Musical Theater Workshop, Sundance's White Oak Workshop). Her incidental scores include *The Tempest* (Shakespeare Theater, directed by Ethan McSweeney), *As You Like It* (Chicago Shakespeare Theater, directed by Gary Griffin), *Elizabeth Rex* (Chicago Shakespeare Theater, directed by Barbara Gaines), *Silent Sky* (Theaterworks/Palo Alto, written by Lauren Gunderson, directed by Meredith McDonough). Ms. Giering began work on a one-woman musical, *What We Leave Behind*, at the Sundance Theater Institute's Theater Makers Residency in 2016 and will continue its development at the Rhinebeck Writers' Retreat this summer. Visit www.jennygiering.com for more information.

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CHINA FORBES



China Forbes was born and raised in Cambridge, Massachusetts, where she graduated from Harvard *cum laude* in 1992, and was awarded the Jonathan Levy Prize for “The Most Promising Actor at Harvard.” Immediately following graduation, China appeared in New York regional theater and off-off Broadway productions. In 1994 she founded her first band, which played regularly at New York clubs. She released her first solo album of original material, *Love Handle*, in 1995, and was chosen to sing “Ordinary Girl,” the theme song to the TV show *Clueless*. That same year, China was invited by Harvard classmate Thomas Lauderdale to sing with his band Pink Martini. The two have since co-written many of Pink Martini’s most beloved songs, including “A Snow Globe Christmas,” featured on the holiday album *Joy to the World*. China’s original song “Hey Eugene” is the title track of Pink Martini’s third album. She sang “Qué Será Será” for Jane Campion’s film *In the Cut*, and her original song “The Northern Line” appears at the end of sister Maya Forbes’s (Harvard ’90) directorial debut, the feature film *Infinitely Polar Bear*. China has performed songs in 20 languages in venues from Carnegie Hall to Red Rocks, the Hollywood Bowl to the Grand Rex in Paris; she has sung duets with Michael Feinstein, Ari Shapiro, Jimmy Scott, Georges Moustaki, Faith Prince, Carol Channing, and Rufus Wainwright. Her second solo album, *’78*, is a collection of autobiographical folk-rock songs. Having given her first opera recital with the Portland State University Orchestra under Ken Selden, China now regularly performs opera recitals with members of the Oregon Symphony Orchestra, and sings “Song to the Moon” (from Dvořák’s *Rusalka*) with Pink Martini and Orchestra. China lives in a tree-house in Portland, Oregon, with her eight year-old son, Cameron, named after her late father, D. Cameron Forbes (Harvard ’61).

SCOTT ALBERT JOHNSON



Scott Albert Johnson (Mather House, Harvard class of 1992) is a singer, songwriter, and harmonica player. His 2015 sophomore release *Going Somewhere* was hailed as a groundbreaking record, earning praise from the recording industry magazine *Goldmine*, *Rudolf’s Music* (Netherlands), *Rootstime* (Belgium), *Cashbox Music Reviews*, and *World of Harmonica* (U.K.), as well as from *Jazz Harp* author Richard Hunter and eminent harmonica teacher Jon Gindick. Scott has shared the stage or studio with such legends as James Burton, Marty Stuart, Cassandra Wilson, and Dorothy Moore, among many others. He lives in Jackson, Mississippi, with his wife Susan Margaret Barrett and their three children—Charlie, Benjamin, and Lily Margaret—all of whom are here tonight.

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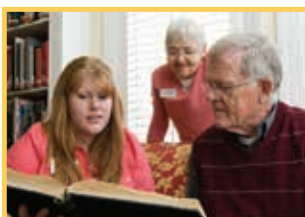
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MAURA HEALEY



Elected the 59th Attorney General of the Commonwealth of Massachusetts in November 2014, Attorney General Maura Healey has focused on critical issues facing Massachusetts including the opioid epidemic, mounting student debt, clean energy and environmental protections, and advancing economic opportunity and civil rights for residents. Prior to seeking office, Maura served as Chief of the Attorney General's Civil Rights Division and Chief of the Public Protection and Advocacy Bureau. She was the architect of the state's successful challenge to the federal Defense of Marriage Act and helped establish a nationally recognized program to assist struggling homeowners in the aftermath of the Great Recession. Prior to her work in the Attorney General's Office, Maura was a business litigator for many years at the international law firm Wilmer Cutler Pickering Hale and Dorr LLP. After graduating in 1992 from Harvard College, where she co-captained the women's basketball team, she spent two years as a starting point guard on a professional basketball team in Salzburg, Austria, before returning to Massachusetts to attend Northeastern University School of Law and clerk for U.S. District Court of Massachusetts Judge A. David Mazzone (A.B. '50). She lives in Charlestown with her partner Gabrielle Wolohojian, who is a Justice on the Massachusetts Appeals Court. Maura Healey has received numerous awards for public service, including the National Federation of the Blind's 2015 Newel Perry Award, the Union of Minority Neighborhoods' 2015 Paul

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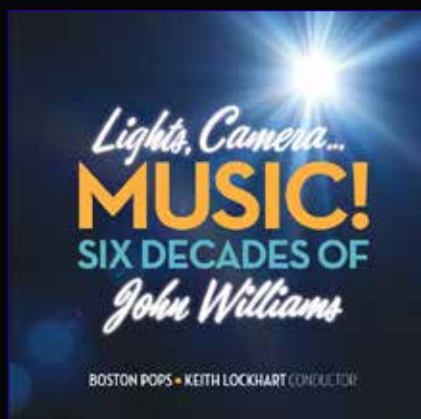
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Wellstone Award for Political Courage, and Codman Square Community Health Center's 2016 Spirit of Justice Award. She was named to *Boston Business Journal's* 2015 list of 50 Most Powerful Bostonians.

THOMAS LAUDERDALE



Thomas Lauderdale was raised on a plant nursery in rural Indiana. He began piano lessons at age six with Patricia Garrison. When his family moved to Portland, Oregon, in 1982, he began

studying with Sylvia Killman, who to this day continues to serve as his coach and mentor. He has appeared as soloist with numerous orchestras and ensembles, including the Oregon Symphony, the Seattle Symphony, the Portland Youth Philharmonic, Chamber Music Northwest, and Oregon Ballet Theatre (where he collaborated with choreographer James Canfield and visual artists Storm Tharp and Malia Jensen on a ballet based on Felix Salten's *Bambi*, written in 1923). Active in Oregon politics since a student at U.S. Grant High School (where he was student body president), Thomas served under Portland Mayor Bud Clark and Oregon governor Neil Goldschmidt. He

also worked under Portland City Commissioner Gretchen Kafoury on the drafting and passage of the city's civil rights ordinance. He graduated with honors from Harvard with a degree in history and literature in 1992. He spent most of his collegiate years, however, in cocktail dresses, taking on the role of "cruise director"—throwing waltzes with live orchestras and ice sculptures, disco masquerades with gigantic pineapples on wheels, and midnight swimming parties, as well as operating a Tuesday-night coffeehouse called Café Mardi. Instead of running for political office, Mr. Lauderdale founded the "little orchestra" called Pink Martini in 1994 to play political fundraisers for progressive causes such as civil rights, the environment, affordable housing, and public broadcasting. In addition to his work with Pink Martini, Mr. Lauderdale collaborates with international superstar and singing sensation Meow Meow, the surf band Satan's Pilgrims, and novelist/writer Tom Spanbauer. In spring 2008, Mr. Lauderdale completed his first film score, for Chiara Clemente's documentary *Our City Dreams*, a portrait of five New York City-based women artists of different generations. Also that year, he performed as the featured piano soloist in Beethoven's *Choral Fantasy* with the Choral Arts Ensemble of Portland under the direction of Roger Doyle, and Gershwin's Piano Concerto in F with the Oregon Symphony led by Christoph Campestrini. In 2011 Mr. Lauderdale again appeared as the featured soloist with the Oregon Symphony, this time under the direction of Carlos Kalmar. Now living in Portland, Oregon, Thomas Lauderdale currently serves there on the boards of the Oregon Symphony and Pioneer Courthouse Square.



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- 11:45 am–12 pm** *Break*
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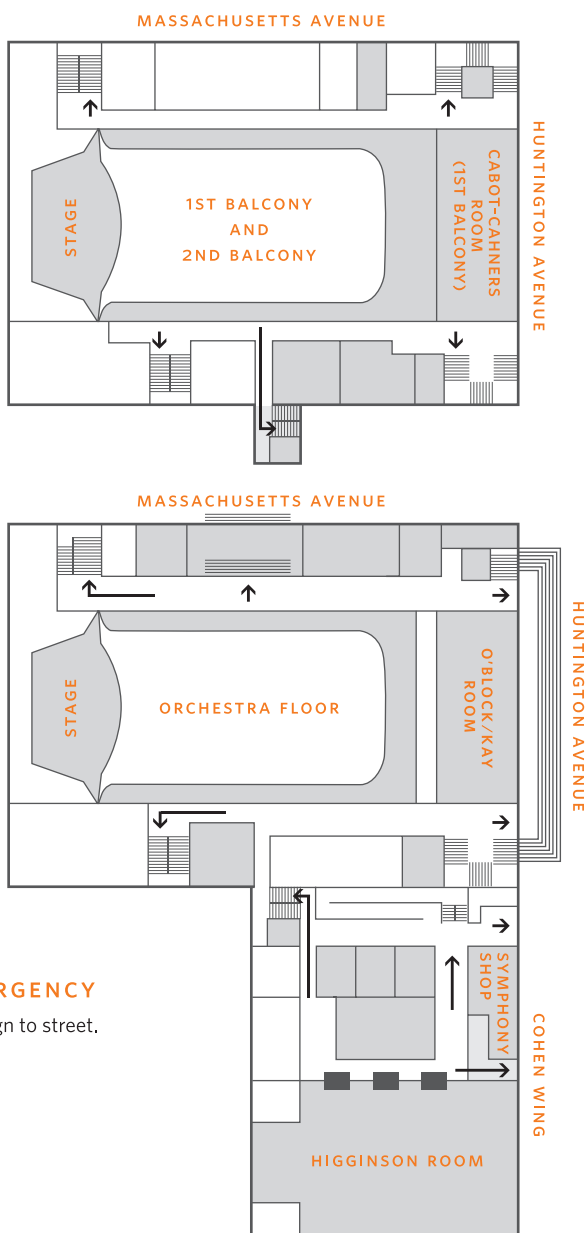
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To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.50 for each ticket ordered by phone or online.

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For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

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Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bsc.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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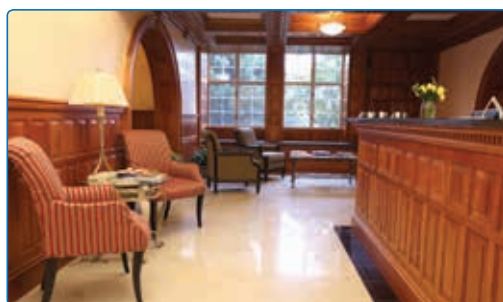
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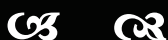
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LEFT TO RIGHT:

Photograph of a 19th-century serpent from the Casadesus Collection of Ancient Instruments, acquired by the BSO in 1926 (photographer unknown)

Music Hall Promenade Concert Program from Harvard Night, June 15, 1896, Boston Music Hall

Photographer Heinz Weissenstein flanked by Leonard Bernstein, Gunther Schuller, and Seiji Ozawa at Tanglewood, 1970 (photo by then BSO Assistant Manager Mary H. Smith, using Weissenstein's Rolleiflex camera)

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once again displays the wide variety of holdings in the Boston Symphony Archives.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the first-balcony corridor, audience-left, exploring the early history of the Boston Pops
- two display cases in the Brooke corridor focusing on BSO music directors Arthur Nikisch (1889-93) and Charles Munch (1949-62)
- two display cases in the Huntington Avenue corridor featuring the percussionists and timpanists, and the contrabassoonists, of the BSO

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the BSO's acquisition in 1926 of the Casadesus Collection of "ancient instruments"
- a display case, also in the first-balcony corridor, audience-right, focusing on historic BSO performances of Shostakovich's Sixth and Seventh symphonies
- a display case in the first-balcony corridor, audience-left, exploring the BSO's early performances of works by Brahms

CABOT-CAHNERS ROOM EXHIBIT—THE HEINZ W. WEISSENSTEIN/WHITESTONE PHOTOGRAPH COLLECTION: 45 YEARS AT TANGLEWOOD

An exhibit highlighting the acquisition by the BSO Archives of the Whitestone Photograph Collection, a collection of more than 90,000 negatives and prints documenting the rich musical life at Tanglewood, the BSO's summer home



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, *NBC's Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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THE BOSTON POPS ORCHESTRA

13



KEITH LOCKHART

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Boston Pops Conductor
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JOHN WILLIAMS

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Boston Pops Conductor
Laureate

FIRST VIOLINS

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Xin Ding*

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Yuncong Zhang*

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Nicole Monahan

Ronan Lefkowitz

Nancy Bracken*

Aza Raykhtsaum*

Bonnie Bewick*

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Wesley Collins°

Rebecca Gitter*

Michael Zaretsky

Mark Ludwig°

Rachel Fagerburg*°

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Sato Knudsen+

Mihail Jojatu°

Martha Babcock°

Owen Young*

Mickey Katz*

Alexandre Lecarme*

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Oliver Aldort*

Theresa Borsodi§

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PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao°

Principal

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Andrew Price§

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Robert Sheena

CLARINETS

Thomas Martin
Principal

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ABOUT THE BOSTON POPS



In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL * * PROMENADE * CONCERTS * * SUMMER SEASON *

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MONDAY, AUGUST 17, 1885.

NO. 32.

insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.



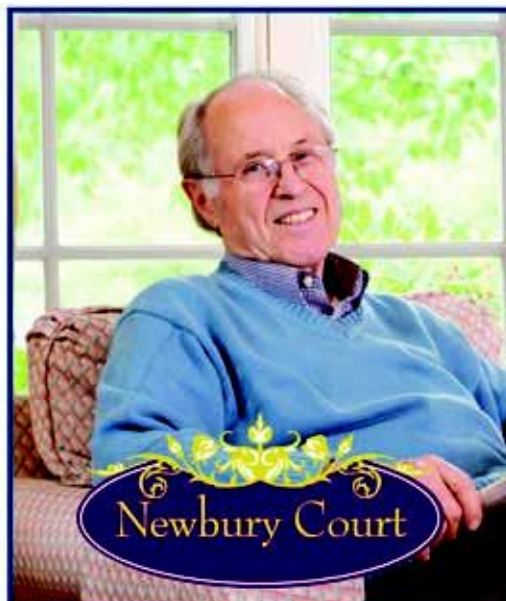
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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.



“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

2017 THE BOSTON POPS ORCHESTRA

Wednesday evening, May 31, 2017, at 8

KEITH LOCKHART and JOHN WILLIAMS conducting

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JOHN WILLIAMS' FILM NIGHT

Keith Lockhart conducting

Pops on the March

Main Title from *The Towering Inferno*

Stargazers, from *E.T. the Extra-Terrestrial*
JESSICA ZHOU, harp

Devil's Dance, from *The Witches of Eastwick*

Theme from *JFK*
THOMAS ROLFS, trumpet

The Duel, from *The Adventures of Tintin*

Viktor's Tale, from *The Terminal*
THOMAS MARTIN, clarinet

Harry's Wondrous World, from *Harry Potter*

Superman March

INTERMISSION

John Williams conducting

Hooray for Hollywood [arr. Williams]

A Child's Tale: Suite from *The BFG*

Out to Sea/Shark Cage Fugue, from *Jaws*

A New Beginning, from *Minority Report*

Three Selections from *Star Wars: The Force Awakens*

Scherzo for X-Wing

Rey's Theme

March of the Resistance

A Tribute to George Lucas and Steven Spielberg

Jaws—Star Wars—Raiders of the Lost Ark—E.T.

*Films by Susan Dangel and Dick Barlett | Laura Gibson, Scott Draper, and Adam Witt
Steve Colby, Sound Designer | Pamela Smith, Lighting Designer*

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Wilmington Trust, part of the M&T Bank Family; Harvard University Outings & Innings; Winchester Public Schools; Needham High School; Prime Time Travel; Pennichuck Middle School; Southington HS Music Dept.; Funtastic Getaways; Our Lady Star of the Sea Church; Mount Saint Charles Academy

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KEITH LOCKHART | CONDUCTOR
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THE BOSTON POPS ORCHESTRA

23

Thursday evening, June 1, 2017, at 8

KEITH LOCKHART and JOHN WILLIAMS conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

This Evening's Concert Sponsored by Fairmont Copley Plaza

John Williams' Film Night

Keith Lockhart conducting

Pops on the March

Main Title from *The Towering Inferno*

Stargazers, from *E.T. the Extra-Terrestrial*
JESSICA ZHOU, harp

Devil's Dance, from *The Witches of Eastwick*

Theme from *JFK*
THOMAS ROLFS, trumpet

The Duel, from *The Adventures of Tintin*

Viktor's Tale, from *The Terminal*
THOMAS MARTIN, clarinet

Harry's Wondrous World, from *Harry Potter*

Superman March

Program continues on page 25.

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INTERMISSION

John Williams conducting

Hooray for Hollywood [arr. Williams]

A Child's Tale: Suite from *The BFG*

Out to Sea/Shark Cage Fugue, from *Jaws*

A New Beginning, from *Minority Report*

Three Selections from *Star Wars: The Force Awakens*

Scherzo for X-Wing

Rey's Theme

March of the Resistance

A Tribute to George Lucas and Steven Spielberg
Jaws—Star Wars—Raiders of the Lost Ark—E.T.

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Among Those Present: Chelmsford All Town Wind Ensemble; Dover High School Music Department; MIT Activities Committee; Brain Aneurysm Foundation; Harvard University Outings & Innings; Barnstable Senior Center Travel Club; REA Jessie Foong; Institute of Real Estate Management; Somerset Club



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

26 THE BOSTON POPS ORCHESTRA

Friday evening, June 2, 2017 at 8
Saturday afternoon, June 3, 2017 at 3

KEITH LOCKHART conducting

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Cirque de la Symphonie

Pops on the March	Williams
Cinema Paradiso	Morricone
JANICE MARTIN	
Devil's Dance from <i>The Witches of Eastwick</i>	Williams
VLADIMIR TSARKOV	
42nd Street	Warren/Dubin-Sebesky
VITALI BUZA	
Sandpaper Ballet	Anderson
Bugler's Holiday	Anderson
Dance of Ayshe from <i>Gayane</i>	Khachaturian
ALEXANDRA PIVARAL	
Superman March	Williams
TIMBER BROWN	

INTERMISSION



Czardas MS. MARTIN	Monti
Mission Impossible MR. TSARKOV	Schifrin-Custer
Viktor's Tale, from <i>The Terminal</i> THOMAS MARTIN, clarinet	Williams
Por Una Cabeza NELSON PIVARAL and GOULIA ROZYEVA	Gardel-Wendel
The Ride of the Cossacks, from <i>Taras Bulba</i> MS. PIVARAL	Waxman
Richard Rodgers Waltzes Lover—Falling in Love with Love—Oh, What a Beautiful Morning— It's a Grand Night for Singing	Rodgers-Anderson
Galop from <i>Masquerade</i> MR. TSARKOV	Khachaturian
From <i>Capriccio Espagnol</i> : Scene and Gypsy Song—Fandango asturiano MR. BUZA and CHRISTINE VAN LOO	Rimsky-Korsakov
The Stars and Stripes Forever	Sousa

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Among Those Present (June 2): Perspecta Trust, LLC; Harvard Business School; Hillside Middle School; Simmons College; Timberlane Regional Middle School; GE Elfun; Emmanuel College Alumni Weekend; North Kingstown HS & Wickford MS; Joseph Warren-Soley Lodge F. & A.M.; Weathervane Condo Association; Braintree Recreation Department; Bentley University Alumni; Harvard Medical School Alumni Reunion; Winnacunnet High School; Erie Day School

Among Those Present (June 3): Arthur J. Hurley Company; Bellows Free Academy Music Dept.; T & A Tours; Briscoe Middle School; Carlisle Congregational Church; Funtastic Getaways; Mt. Ararat Middle School; Harvard University Outings & Innings; Rowley Senior Center



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Devil's Dance from *The Witches of Eastwick*

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VITALLI BUZA

Hayr Mer ("Our Father")

Yekmalian-Gregorian

Je veux vivre, from *Roméo et Juliette*

Gounod

Oror (Lullaby)

Ganachian-Kradjian

HASMIK TOROSYAN, soprano

Dance of Ayshe from *Gayane*

Khachaturian

ALEXANDRA PIVARAL

Superman March

Williams

TIMBER BROWN

INTERMISSION

See page 30 for song translations.
Program continues on page 31.

Charles-François Gounod (1818-1893)

Juliet's aria from Act I of *Roméo et Juliette*

I want to live in the dream that has long elated me!
 Sweet flame, I preserve you in my soul like a treasure!
 This intoxication of youth will not last, alas!, more than a day!
 Then comes the hour when one weeps; the heart yields to love, and
 happiness flees, never to return!
 Far from that sullen winter let me sleep, and breathe the rose before plucking it!
 I want to live in the dream that has long elated me!
 Sweet flame, I preserve you in my soul like a treasure!

Parsegh Ganachian (1885-1967)

Oror (Lullaby)

Go to sleep, my dear, close your eyes,
 Let sleep rest upon your pretty eyes.
 Lullaby, my dear,
 Sleep takes my sweet one.
 Go to sleep now, and grant me sleep as well,
 Holy Mother, grant my sweet one sleep.

Wolfgang Amadè Mozart (1756-1791)

Queen of the Night's aria, from Act II of *The Magic Flute*

The vengeance of hell boils in my heart,
 Death and despair blaze around me!
 If not by thee Sarastro feels the pains of death,
 Then you will be my daughter nevermore.

Outcast be forever,
 Forsaken be forever,
 Shattered be forever
 All the bonds of nature,

If not by thee Sarastro turns pale!
 Hear ye, hear ye, hear ye, gods of vengeance
 Hear the mother's oath!

Czardas MS. MARTIN	Monti
Mission Impossible MR. TSARKOV	Schiffrin-Custer
Der Hölle Rache, from <i>The Magic Flute</i> MS. TOROSYAN	Mozart
Por Una Cabeza NELSON PIVARAL and GOULIA ROZYEVA	Gardel-Wendel
The Ride of the Cossacks, from <i>Taras Bulba</i> MS. PIVARAL	Waxman
Glitter and Be Gay, from <i>Candide</i> MS. TOROSYAN	Bernstein
Galop from <i>Masquerade</i> MR. TSARKOV	Khachaturian
From <i>Capriccio Espagnol</i> : Scene and Gypsy Song—Fandango asturiano MR. BUZA and CHRISTINE VAN LOO	Rimsky-Korsakov
The Stars and Stripes Forever	Sousa

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Among Those Present: Friends of the Armenian Culture Society, Inc.; Sharon Men’s Club; U.S. Coast Guard Auxiliary INR; The Needham Exchange Club; 1000 Southern Artery Senior Citizens Center; Salem High School Music Department; Joshua Expeditions



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GUEST ARTISTS



33

JESSICA ZHOU



Harpist Jessica Zhou joined the Boston Symphony Orchestra in the 2009-10 season, occupying the Nicholas and Thalia Zervas Chair. Prior to joining the BSO she was principal harpist of New York City Opera for five seasons. Other orchestra appearances include the Orchestre de la Suisse Romande, Toronto Symphony Orchestra, Hong Kong Philharmonic, and Moscow Chamber Orchestra. Ms. Zhou has toured Japan with the London Symphony Orchestra and also makes frequent appearances with the New York Philharmonic. She was winner of the 2001 Pro Musicis International Award, leading to her critically acclaimed New York debut in Carnegie Hall's Weill Recital Hall. Also in 2001, she became the first and only Chinese harpist ever to win top prizes in three of the most prestigious harp competitions in the world: the Prix du Jury at the 3rd Concours

International de Harpe Lily Laskine in Deauville, France; fourth prize in the USA International Harp Competition, and second prize at the 14th International Harp Contest in Israel, where she was also awarded the A.Z. Propes prize for the best performance of the required Israeli composition. She is a two-time winner of the Anne Adams Award National Harp Competition sponsored by the American Harp Society, which presented her in recitals in Boston, Hartford, New York City, San Diego, Mexico, and Taipei, Taiwan, where she also served as chairman of the jury in the First Taiwan National Harp Competition. Ms. Zhou has performed as soloist with the Boston Symphony Orchestra, Israel Philharmonic, Mainly Mozart Festival Orchestra in San Diego, New York City Opera Orchestra, and the Geneva Chamber Orchestra (giving the world premiere of Haim Permont's Double Harp Concerto during the 2002 World Harp Congress). Chamber music appearances have included the Boston Chamber Music Society, Bridgehampton Chamber Music Festival, and Mainly Mozart Festival. She frequently performs with the Boston Symphony Chamber Players and is featured in Ravel's Introduction and Allegro on their Grammy-nominated disc of 20th-century French chamber music. Born in Beijing, China, Ms. Zhou attended the Interlochen Arts Academy. She holds bachelor's and master's degrees from the Juilliard School, where she was a student of Nancy Allen. She serves on the faculties of Boston University, New England Conservatory, and the Tanglewood Music Center.

Artist biographies continue on page 37.

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THOMAS ROLFS



Thomas Rolfs is principal trumpet of the Boston Symphony Orchestra, occupying the Roger Louis Voisin Chair; he is also principal trumpet of the Boston Pops Orchestra, occupying the Roberta and Stephen R. Weiner Chair. Mr. Rolfs began his career with the BSO in 1991, serving first as fourth trumpet and later as associate principal trumpet. Initially hired by Seiji Ozawa, he was promoted to associate principal trumpet by Ozawa and to principal trumpet by James Levine. As a student, Mr. Rolfs was a Tanglewood Music Center Fellow in 1978, earned his bachelor of music degree from the University of Minnesota, and received his master of music degree from Northwestern University. He then returned to Minnesota for a five-year tenure with the Saint Paul Chamber Orchestra. As a soloist, Thomas Rolfs has performed with the Boston Symphony Orchestra, Boston Pops Orchestra, and Saint Paul Chamber Orchestra, and performed the posthorn solo of Mahler's Symphony No. 3 with the Dallas Symphony. At the request of John Williams, he was featured on the Grammy-nominated soundtrack of the Academy Award-winning film *Saving Private Ryan*. He was also soloist in Williams's *Summon the Heroes* for the nationally televised Boston Pops concert on the Esplanade on July 4, 2001, under Keith Lockhart's direction. His varied performance background also includes appearances with the National Brass Ensemble, Minnesota Orchestra, Vienna Philharmonic, Empire Brass, Saint Petersburg Philharmonic, Chicago Symphony, Lyric Opera of Chicago, and American Ballet Orchestra. Mr. Rolfs is a founding member of the Boston Symphony Orchestra Brass Quintet, which remains in residence at Boston University. As an educator, he has presented master classes throughout the world, including North America, South America, Asia, and Europe. He has served on the faculty of the Tanglewood Music Center since 1998, regularly coaches the New World Symphony, and teaches at both the New England Conservatory and Boston University.

THOMAS MARTIN



Thomas Martin is the associate principal and E-flat clarinetist of the Boston Symphony Orchestra, occupying the Stanton W. and Elizabeth K. Davis Chair, and principal clarinetist of the Boston Pops Orchestra. Through his association with these orchestras, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Unusually adept at straddling both worlds of classical and jazz, he has given numerous solo performances, in repertoire ranging from Elliott Carter to Artie Shaw. With his Boston Symphony and Boston Pops colleagues, Mr. Martin has performed film, concert, and chamber music of John Williams, including Tanglewood performances of Viktor's Theme from *The Terminal* with Mr. Williams conducting and his *Quartet La Jolla* for violin, cello, clarinet, and harp. In 2010, with the Hawthorne String Quartet, Mr. Martin performed at the Prague Spring Music Festival, where he gave the premiere of a new clarinet sonata composed for him by André Previn, with the composer at the piano. In 2011 Mr. Previn composed a clarinet quintet, commissioned by the Terezín Music Foundation, for Mr. Martin and the Hawthorne String Quartet. These

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artists gave the world premiere performance in Boston's Symphony Hall in November 2011. In May 2016, Mr. Martin appeared again at the Prague Spring Festival to give the European premiere of André Previn's quintet.

CIRQUE DE LA SYMPHONIE ARTISTS

Cirque de la Symphonie is an exciting production designed to bring the magic of cirque to the music hall. An elegant adaptation of some of the most amazing cirque performances, it showcases many of the best artists in the world. The audience is thrilled and bedazzled by aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen—all accomplished veterans of exceptional cirque programs from across the globe. They include world record holders, gold medal winners of international competitions, Olympians, and some of the most original talent ever seen. Their performances are uniquely adapted to accommodate sharing of space with the musicians, and each artist's performance is choreographed to music arranged in collaboration with the maestro. When the artists of Cirque de la Symphonie perform in front of the full orchestra, an incredible fusion of these two great art forms takes place, becoming a three-dimensional entertainment extravaganza.

Christine Van Loo is a seven-time consecutive National Champion, Female Olympic Athlete of the Year, and Athlete of the Decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) Hall of Fame and the World Acrobatics Society Gallery of Honor. As a professional aerialist and acrobat, she has performed in the 2002 Winter Olympics, at two Grammy Awards (with No Doubt and with Ricky Martin), at the American Music Awards (with Aerosmith), the Miss Universe pageant, and on Paul McCartney's European tour. She was a trainer and performer with NBC's *Celebrity Circus*, and she choreographed the aerials for the Britney Spears World Tour and the *Stars on Ice* US tour. Christine provides spellbinding performances of aerial silks, rope, lira, and trapeze.



Vitalii Buza began his gymnastic training in the Republic of Moldova and soon thereafter competed as an elite gymnast with the Russian national team. At age sixteen, Vitalii joined the



Moscow State Circus as a professional acrobat and toured throughout Europe. After a move to the United States, he starred in productions at Sea World, Universal Studios, and Walt Disney World. He has been featured in numerous TV ads and won a role in the Walt Disney movie *Enchanted*. Vitalii also performed at the 2006 Latin Grammy Awards, the 2007 NFL Pro Bowl, 2010 Academy Awards, and the 2011 Latin Billboard Awards. He has performed for such celebrities as Donald Trump, Russell Simmons, P-Diddy, and Shaquille O'Neal and at corporate events for various companies including Microsoft, Formula1, Mercedes Benz, and Cirque du Soleil. Vitalii excels in multiple

cirque acts, such as duo hand-balancing, straps, Cyr wheel, spinning cube, Chinese pole, and the Russian bar.



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SYMPHONY No. 8 (DVOŘÁK)

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Classical solo violinist **Janice Martin** brings multiple talents to Cirque de la Symphonie. A Juilliard School of Music standout, she has won such competitions as the Washington International and the Lena Na International competitions and received the Amadeus Career Grant Award from the National Endowment for the Arts. In addition to being a concert violinist, opera singer, and classical pianist, Janice has become an accomplished aerialist as well. This “supergirl” may be suspended in the air on silk fabrics or an aerial hoop while playing a solo on her violin. Her international career has taken her to such concert halls as The Chicago Cultural Center, Carnegie Hall and Lincoln Center’s Tully Hall in New York, Suntory Hall in Tokyo, The Great Hall at Canberra, Australia, and the House of Culture in Czech Republic. Janice has been a solo artist with many orchestras around the world, but her performances with Cirque de la Symphonie add another dimension to the live concert, as she singlehandedly fuses cirque with symphony.



Vladimir Tsarkov, Jr., comes from a famous circus family rich in the traditions of Russian circus artistry. Trained by masters in the circus arts, he exhibits exceptional talents and skills in all of his performances. His “mystery guest” juggling act is a fascinating blend of illusion and juggling skills. Vova has performed in major productions from Las Vegas to Korea, enchanting a variety of audiences, from Busch Gardens’ cirque shows to patrons of Cirque de la Symphonie productions. Vova’s many talents include various juggling acts, the spinning cube and frame, Diablos, and other uniquely entertaining acts.

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Alexandra “Sasha” Pivaral is widely considered one of the most talented acrobats in her specialty of contortion, balancing, and hula hoops. Born into a family of world traveling performers, she began her training at age seven and made her leading-role debut not long after. Since then, she has performed and headlined in countless productions globally, including the famous Cirque Du Soleil. She has won prestigious awards in such top international circus competitions as Monaco’s Monte Carlo International Circus Festival and the Izhevsk International Circus Festival in Russia. Audiences will be captivated by the originality of elements and choreography that she brings to each act.



Nelson Pivaral is a multitalented artist specializing in balancing, trapeze, acrobatics, juggling, and unicycle. He began his bright career at age twelve, traveling with the Fuentes Gasca Circus in South America and training with the Flying Gaona trapeze family. His versatile acrobatic and balancing talents have made him a popular performer with Ringling Bros. and Barnum & Bailey Circus, as well as a wide range of cirque productions, corporate events, and international festivals. The “Passion 2” duo tango act that he performs with his partner, Goulia Rozyeva, is a thrilling mix of strength, choreography, and artistry.



Goulia Rozyeva can officially be called an “audience favorite,” having earned that honor in such competitions as the Fourth International Circus Festival. Goulia started her career at age seven at the National Gymnastics Academy of USSR, followed by training in ballet. She eventually transformed from successful elite-level competitor to performer and has been delighting audiences ever since with her versatility. She is a veteran performer in productions in Las Vegas and Atlantic City, along with appearances on Univision television broadcasts and half-time entertainment events in the United States. She performs a one-of-a-kind duo tango balancing act with her partner, Nelson Pivaral.

As a child, Arron “Timber” Brown loved to climb trees and anything else tall that he could find, setting new challenges for himself. That determination helped transform him into the renowned aerial and acrobatic professional that he is today. Timber has been a featured character and performer in numerous productions and special events around the globe. A recent highlight was an appearance on the popular television program, *America’s Got Talent*, where Timber advanced to the semifinals by receiving “yes” votes from all three judges. In addition to his busy performing career, Timber gives back to the community through his foundation, Timber’s Kids Charity, which helps young talents from across the country reach new heights.





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HASMIK TOROSYAN



Born in Yerevan, Armenia, Hasmik Torosyan is a graduate of the Romanos Melikyan Musical College and the Komitas State Conservatory in Yerevan, where she studied with Gayaneh Geghamyan. In 2008 she won first prize and the Gold Medal at the Republic Competition in Honor of Gohar Gasparyan and in 2009 was the recipient of the President's Prize for Young Singers in Armenia. The following year, she won first prize at the Bella Voce International Music Competition in Moscow and was a finalist at the 6th Seoul International Music Competition in Seoul. Since winning first prize at the 2011 Musica Sacra International Music Competition in Rome, she has been a member of the Alexander Spendiaryan Armenian National Academic Theater of Opera and Ballet. In 2012 she was invited to sing Nedda in Leoncavallo's *I pagliacci* in the Northern Lights Music Festival in Minnesota and went on to sing Norina in *Don Pasquale* for the 2013 Glyndebourne Festival season in England, as well the role of Adina in Donizetti's *L'elisir d'amore* for the Glyndebourne tour that same year. In 2014 Hasmik Torosyan was invited to study at the Rossini Opera Academy in Pesaro, Italy, with the late Alberto Zedda, and she made her Italian debut at the Rossini Opera House as Corina in Rossini's *Il viaggio a Reims*. In 2015 Ms. Torosyan was invited to New Zealand to sing Adina for Festival Opera and also sang Lizetta in Rossini's *La Gazzetta* at the Rossini Opera Festival in Pesaro, conducted by Enrique Mazzolla. In 2015 she made her debut with the National Orchestra of Paris, appearing with conductor Michail Jurowski and singing Marfa in Rimsky-Korsakov's *The Tsar's Bride*. In the 2015-16 season, Ms. Torosyan made her debut in the Flemish Opera House (Antwerp and Ghent, Belgium) as Musetta in Puccini's *La bohème* and Ilia in Mozart's *Idomeneo*. She returned to Antwerp during the 2016-17 season to sing the Queen of the Night in Mozart's *The Magic Flute* and appeared with the Teatro Comunale di Bologna as Donna Fiorilla in Rossini's *Il Turco in Italia*. Hasmik Torosyan has attended master classes with such noted singers as Grace Bumbry, Teresa Berganza, Mirella Freni, and Juan Diego Florez. Recent and upcoming engagements include appearances with the National Orchestra of Paris for Clorinda in Rossini's *La Cenerentola* in the Théâtre de Champs-Élysées; her debut with the Boston Pops Orchestra; performing as soloist with the Wuhan Philharmonic Orchestra in China, and regular collaborations with the Armenian National Philharmonic Orchestra. The 2017-18 season brings a return to Teatro Comunale in Bologna for *La bohème* and Donizetti's *La figlia del reggimento*.



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- 9:30–9:35 am *Introduction*
- 9:35–10:35 am LOUIS MASUR,
Rutgers University
- 10:35–10:45 am *Break*
- 10:45–11:45 am JEFFREY ROSEN,
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- 11:45 am–12 pm *Break*
- 12 pm–1 pm CRAIG WRIGHT,
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The Supreme Court: An Inside View **Jeffrey Rosen, Professor of Law, George Washington University** **President, National Constitution Center**

Beginning in 1802 with the Landmark case with *Marbury v. Madison*, the Supreme Court has ruled on groundbreaking cases that have altered the course of American history. Professor Rosen, one of the top experts on Constitutional issues, will take us inside the Supreme Court, exposing little known facts and covering the Court's history, structure, and operation. Professor Rosen will also highlight major cases, where the Court might be headed next, and how the interactions and personalities of the individual justices have created the institution that we know today.

Music and the Brain: Why We Like What We Like **Craig Wright, Professor of Music** **Yale University**

Why do we listen to music? What does it do for us? Professor Wright will introduce you to the reception, processing, and emotional response to music that we all experience in the brain, each in our own way. We have done this since birth, but is our response to music natural and universal, or is it cultural, a reflection of where we grew up and the kind of music that we heard at home? Professor Wright will also discuss how the music of different genres and composers may be processed differently in the brain, country music one way, rock in another, and classical music in yet another.

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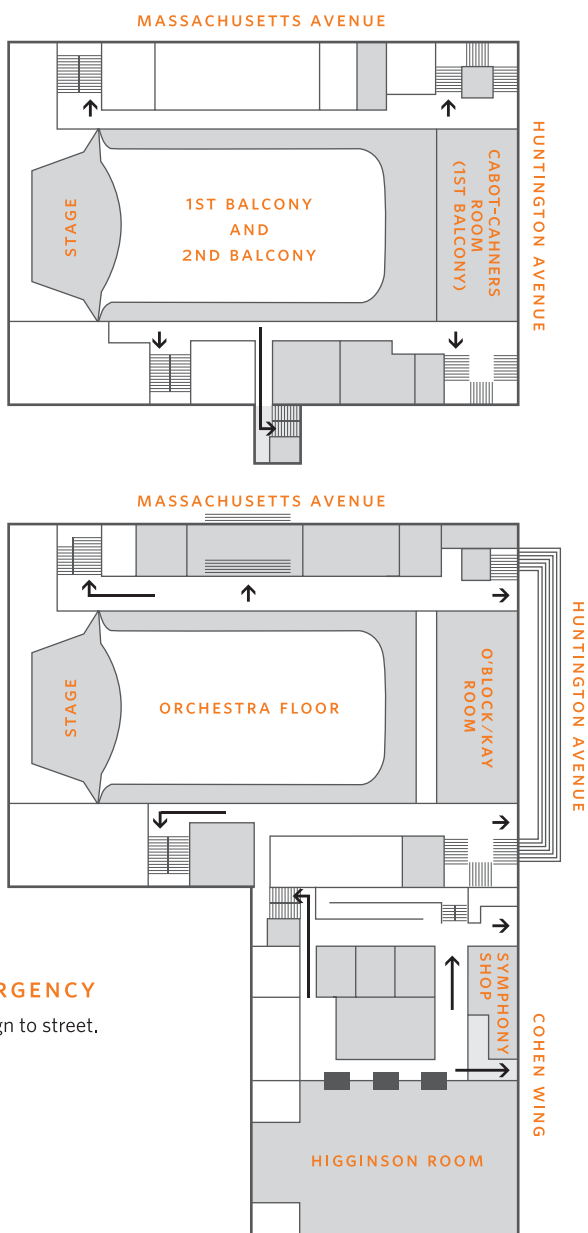
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SYMPHONY HALL INFORMATION

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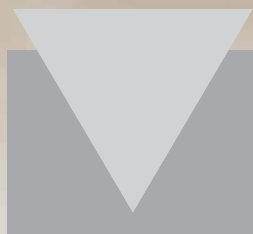


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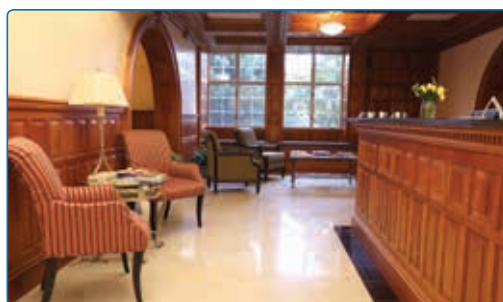
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LEFT TO RIGHT:

Photograph of a 19th-century serpent from the Casadesus Collection of Ancient Instruments, acquired by the BSO in 1926 (photographer unknown)

Music Hall Promenade Concert Program from Harvard Night, June 15, 1896, Boston Music Hall

Photographer Heinz Weissenstein flanked by Leonard Bernstein, Gunther Schuller, and Seiji Ozawa at Tanglewood, 1970 (photo by then BSO Assistant Manager Mary H. Smith, using Weissenstein's Rolleiflex camera)

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit once again displays the wide variety of holdings in the Boston Symphony Archives.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the first-balcony corridor, audience-left, exploring the early history of the Boston Pops
- two display cases in the Brooke corridor focusing on BSO music directors Arthur Nikisch (1889-93) and Charles Munch (1949-62)
- two display cases in the Huntington Avenue corridor featuring the percussionists and timpanists, and the contrabassoonists, of the BSO

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display case in the first-balcony corridor, audience-right, devoted to the BSO's acquisition in 1926 of the Casadesus Collection of "ancient instruments"
- a display case, also in the first-balcony corridor, audience-right, focusing on historic BSO performances of Shostakovich's Sixth and Seventh symphonies
- a display case in the first-balcony corridor, audience-left, exploring the BSO's early performances of works by Brahms

CABOT-CAHNERS ROOM EXHIBIT—THE HEINZ W. WEISSENSTEIN/WHITESTONE PHOTOGRAPH COLLECTION: 45 YEARS AT TANGLEWOOD

An exhibit highlighting the acquisition by the BSO Archives of the Whitestone Photograph Collection, a collection of more than 90,000 negatives and prints documenting the rich musical life at Tanglewood, the BSO's summer home



Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, *NBC's Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.

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THE BOSTON POPS ORCHESTRA

13



KEITH LOCKHART

Julian and Eunice Cohen
Boston Pops Conductor
endowed in perpetuity

JOHN WILLIAMS

George and Roberta Berry
Boston Pops Conductor
Laureate

FIRST VIOLINS

Tamara Smirnova
Concertmaster
*Beranek chair, endowed
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Glen Cherry*

Yuncong Zhang*

SECOND VIOLINS

Julianne Lee

Nicole Monahan

Ronan Lefkowitz

Nancy Bracken*

Aza Raykhtsaum*

Bonnie Bewick*

James Cooke*

Victor Romanul*

Catherine French*

Jason Horowitz*

Ala Jojatu*

Bracha Malkin*

VIOLAS

Cathy Basrak
Principal

Wesley Collins°

Rebecca Gitter*

Michael Zaretsky

Mark Ludwig°

Rachel Fagerburg*°

Daniel Getz*

Rebekah Edwards*

Danny Kim*

Leah Ferguson*

Kathryn Sievers§

Lisa Suslowicz§

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Sato Knudsen+

Mihail Jojatu°

Martha Babcock°

Owen Young*

Mickey Katz*

Alexandre Lecarme*

Blaise Déjardin*

Oliver Aldort*

Theresa Borsodi§

Ronald Lowry§

BASSES

Lawrence Wolfe
Principal
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Dennis Roy

Todd Seeber*

John Stovall*

Thomas Van Dyck*

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Elizabeth Ostling
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PICCOLO

Cynthia Meyers

OBOES

Keisuke Wakao°

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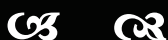
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ABOUT THE BOSTON POPS



In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL *
* PROMENADE * CONCERTS *
* SUMMER SEASON *

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MONDAY, AUGUST 17, 1885.

NO. 32.

insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.

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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.



“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)

Bravo!

The Boston Pops applauds
Fidelity Investments for its generous
support of Opening Night at Pops and
the 2017 Boston Pops Season.



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

21

Tuesday evening, June 6, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Festive Overture	Shostakovich
The Ringtone Cycle Out of Battery Park—No Reception at the Ball—Has Anyone Seen My Charger?—Return of the Seven Ringtones	Cumberland
Flying Theme from <i>E.T. The Extra-Terrestrial</i>	Williams

Presenting

WINNERS OF THE FIDELITY INVESTMENTS 2017 YOUNG ARTISTS COMPETITION

Concerto for Flute First movement: Allegro NINA ROBINSON, flute North Middlesex Regional High School	Ibert
Laurie's Song, from <i>The Tender Land</i> KATHERINE STEELE, vocalist Milton High School	Copland
Dance of the Yao People HANNAH TO, yangqin Oliver Ames High School	Lie/Mao-O'Loughlin
Everything I Know, from <i>In The Heights</i> CHLOE CASTRO-SANTOS, vocalist Northfield Mount Hermon School	Miranda

INTERMISSION

Program continues on page 23.



Gil Santos

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I couldn't even walk. But they wouldn't give up
on me. They helped me fight my way back, and
return to what I love for a little longer."

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LESLIE ODOM, JR.

Michael Mitchell, piano | John Davis, drums | Senfuab Stoney, percussion
Antony Orlando Le Fleming, bass | Steven Walker, guitar

Selections to be announced from the stage

Special thanks to the Fidelity Investments Young Artists Competition coaches:
Peter Mansfield, *Boston Conservatory at Berklee* | Cynthia Meyers, *Boston Symphony Orchestra* | Hui Weng, *New England Conservatory* | Ryan Turner, *Emmanuel Music*

The Boston Pops and Fidelity Investments gratefully acknowledge the Fidelity Investments Young Artists Competition judges: Jared Bowen, *WGBH* | Maureen Brennan, *Boston Conservatory at Berklee* | Pat Hollenbeck, *Boston Pops Esplanade Orchestra* | Steven Karidoyanes, *Plymouth Philharmonic*, *New England Conservatory Youth Symphony* | Renese King, *Berklee College of Music* | Peter Mansfield, *Boston Conservatory at Berklee* | Chris Voss, *WCRB*.

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present: Harvard University Retirees Association; UNH Alumni Chapter of Boston; Harvard University Outings & Innings; Rotary Club of Providence; ADL Alumni Association; Carnegie Mellon University Alumni; Funtastic Getaways



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KNOXVILLE: SUMMER OF 1915 (BARBER)

JULY 26 MERCURY ORCHESTRA

CHANNING YU, MUSIC DIRECTOR

AUGUST 2 BEETHOVEN'S SYMPHONY No. 9

ONE CITY CHOIR

BACK BAY CHORALE

AUGUST 9 *ANTHEMS OF THE WORLD*

FINLANDIA (SIBELIUS)

SYMPHONY No. 8 (DVOŘÁK)

MUSIC OF BEACH, GRAU, ROUSTOM

WITH ZUMIX, BOSTON ARTS ACADEMY SPIRITUALS ENSEMBLE

AUGUST 16 LONGWOOD SYMPHONY ORCHESTRA

RONALD FELDMAN, MUSIC DIRECTOR

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KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ORCHESTRA

25

Wednesday evening, June 7, 2017, at 8

KEITH LOCKHART conducting

PRESIDENTS AT POPS

Festive Overture	Shostakovich
The Ringtone Cycle Out of Battery Park—No Reception at the Ball—Has Anyone Seen My Charger?—Return of the Seven Ringtones	Cumberland
Theme from <i>JFK</i> THOMAS ROLFS, trumpet	Williams
Concerto for Tuba and Orchestra Third movement: Allegro molto JAMES MARKEY, bass trombone	Williams
Flying Theme from <i>E.T. The Extra-Terrestrial</i>	Williams
In Celebration of Dick Connolly	

INTERMISSION

<i>Beauty and the Beast</i> Overture	Menken
--------------------------------------	--------

Presenting

LESLIE ODOM, JR.

Michael Mitchell, piano | John Davis, drums | Senfuab Stoney, percussion
Antony Orlando Le Fleming, bass | Steven Walker, guitar

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.



KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

26 THE BOSTON POPS ORCHESTRA

Thursday evening, June 8, 2017, at 8
Sunday evening, June 11, 2017, at 7

STEVE HACKMAN conducting
SEASON SPONSORED BY FIDELITY INVESTMENTS

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THE BEATLES AND BEYOND
CHA-CHI LOPRETE, host

<i>Academic Festival Overture</i> /Eleanor Rigby	Brahms/Lennon/McCartney-Mathes
And I Love Her	Lennon/McCartney-Mason
When I'm 64	Lennon/McCartney-Brubeck
Helter Skelter/Confutatis, from the Requiem	Lennon/McCartney/Mozart-Hackman
Here Comes the Sun	Harrison-Mathes
Blackbird	Lennon/McCartney-Hackman
<i>Eroica</i> Symphony [first movement exposition]/Fix You	Beethoven/Coldplay-Hackman

INTERMISSION



The Fab Four in '64	arr. Walden
A Hard Day's Night—All My Loving—Can't Buy Me Love	
Michelle	Lennon/McCartney-Hayman
Norwegian Wood/Ballade in F	Lennon/McCartney/Chopin-Hackman
I Want to Hold Your Hand	Lennon/McCartney-Hayman
Strawberry Fields/Penny Lane	Lennon/McCartney-Mathes
Bohemian Rhapsody	Mercury-Walden
Yesterday	Lennon/McCartney-Brubeck
A Little Help From My Friends: A Beatles Sing-Along	arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—With a Little Help From My Friends—Twist and Shout—Hey Jude	

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (June 8): New Balance; KSP Financial; St. Camillus Parish; MIT Reactor Technology Course for Utility Executives; Congregation Mishkan Tefila; Notre Dame Club of Boston

Among Those Present (June 11): Charles Schwab & Co., Inc.; Harvard University Outings & Innings; Bloom Tours

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28 THE BOSTON POPS ORCHESTRA

Friday evening, June 9, 2017, at 8

STEVE HACKMAN conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

TECH NIGHT AT POPS

Academic Festival Overture/Eleanor Rigby

Brahms/Lennon/McCartney-Mathes

And I Love Her

Lennon/McCartney-Mason

The Ringtone Cycle

Cumberland

Out of Battery Park—No Reception at the Ball—Has Anyone

Seen My Charger?—Return of the Seven Ringtones

In Praise of MIT

Wilbur/Kahn-Gage

Andante spianato and grande polonaise brillante

Chopin

for piano and orchestra, Opus 22

SYLVAIN CARPENTIER, PhD, 2017

INTERMISSION



The Fab Four in '64	arr. Walden
A Hard Day's Night—All My Loving—Can't Buy Me Love	
When I'm 64	Lennon/McCartney-Brubeck
Helter Skelter/Confutatis, from the Requiem	Lennon/McCartney/Mozart-Hackman
Norwegian Wood/Ballade in F	Lennon/McCartney/Chopin-Hackman
Strawberry Fields/Penny Lane	Lennon/McCartney-Mathes
Blackbird	Lennon/McCartney-Hackman
Bohemian Rhapsody	Mercury-Walden
Yesterday	Lennon/McCartney-Brubeck
A Little Help From My Friends: A Beatles Sing-Along	arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—With a Little Help	
From My Friends—Twist and Shout—Hey Jude	

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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KEITH LOCKHART | CONDUCTOR
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30 THE BOSTON POPS ORCHESTRA

Saturday evening, June 10, 2017, at 8

STEVE HACKMAN conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Anbaric is proud to support the Boston Pops as a BSO Business Partner.

THE BEATLES AND BEYOND

CHA-CHI LOPRETE, host

<i>Academic Festival Overture</i> /Eleanor Rigby	Brahms/Lennon/McCartney-Mathes
And I Love Her	Lennon/McCartney-Mason
When I'm 64	Lennon/McCartney-Brubeck
Helter Skelter/Confutatis, from the Requiem	Lennon/McCartney/Mozart-Hackman
Here Comes the Sun	Harrison-Mathes
Blackbird	Lennon/McCartney-Hackman
<i>Eroica</i> Symphony [first movement exposition]/Fix You	Beethoven/Coldplay-Hackman

INTERMISSION



The Fab Four in '64	arr. Walden
A Hard Day's Night—All My Loving—Can't Buy Me Love	
Michelle	Lennon/McCartney-Hayman
Norwegian Wood/Ballade in F	Lennon/McCartney/Chopin-Hackman
I Want to Hold Your Hand	Lennon/McCartney-Hayman
Strawberry Fields/Penny Lane	Lennon/McCartney-Mathes
Bohemian Rhapsody	Mercury-Walden
Yesterday	Lennon/McCartney-Brubeck
A Little Help From My Friends: A Beatles Sing-Along	arr. Hollenbeck
Sergeant Pepper's Lonely Hearts Club Band—With a Little Help	
From My Friends—Twist and Shout—Hey Jude	

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (June 10): Anbaric; The Hundred Club of Massachusetts, Inc.; Stonehill College Alumni; Chelmsford Jaycee Roosters, 40th Anniversary Night at the Boston Pops; Brown Club of Rhode Island



WINNERS OF THE FIDELITY INVESTMENTS 2017 YOUNG ARTISTS COMPETITION

Nina Robinson is a seventeen-year-old senior at North Middlesex Regional High School in Townsend, Massachusetts. Since taking up the flute in 4th grade, she has demonstrated a tremendous love and work ethic for her music studies, having studied with, and been mentored by, Ethan Lin since 2013. During that time, she worked with some of the world's most accomplished flutists and teachers including Paula Robison, Jim Walker, Catherine Ransom Karoly, and Donna Shin. Since 2014 she has served as principal flute for the acclaimed NMRHS Wind Symphony directed by Jason Bielik. Beginning in 2015, she has represented NM as a principal flute at the MA Central District Music Festival. Named principal flute for the 2016 MA All State Orchestra, Nina was a member of the Boston Youth Symphony Orchestra, and won the High School Division of the Rochester (NY) International Flute Competition. In 2017, she represented Massachusetts at the All Eastern Music festival in Atlantic City, NJ. In August, Nina will attend the Eastman School of Music to study with the legendary Bonita Boyd. She would like to thank her accompanist Deborah Emery, Fidelity Investments, and the Boston Pops for tonight's honor.

Katherine Steele is a senior from Milton, Massachusetts, and a voice student of Jayne West. Over the past year, she has sung in the chorus of Opera Maine's production of *Carmen*, in Beth Morrison Productions' world premiere of Scott Wheeler's *Naga*, and as Pamina in Treble Chorus of New England's production of *The Magic Flute*. She will be returning to Opera Maine this summer to sing in *La traviata*. Katherine has worked as an intern for Opera Maine and as the project coordinator for Opera Maine Teens; she is a current member of Opera America's National Opera Teens Committee. She has sung in many honors choruses, most recently in the 2017 All-Eastern Mixed Chorus in Atlantic City. This past February, she participated in the Metropolitan Opera High School Singers Intensive and in 2015 she attended the six-week BUTI Vocal Program at Tanglewood. Katherine is excited to be continuing her musical studies at New England Conservatory in the fall. She would like to thank her family and her many music mentors for their love and support.

Chloe Castro-Santos is a seventeen-year-old senior from Northfield Mount Hermon School in Gill, Massachusetts. Drawn to music at a young age, she began studying piano at the age

of seven and shortly afterward began accompanying herself while singing. At age ten, she began participating in theater productions throughout western Massachusetts, where she developed her passion for musical theater. In pursuit of a musical theater career, she has studied voice with Karen Hager for the past five years. Along with singing, she is an accomplished dancer and was a member of the Joffrey Ballet's MT inaugural class, as well as a recent inductee of the National Honor Society for Dance Arts. This past July, she completed NYU Steinhardt's Musical Theater-Vocal Performance summer program. She has also trained and performed for the last three years with Scott Wise and Elizabeth Parkinson at the Musical Theater Lab/Vineyard Arts Project. In fall 2017 Chloe will become a member of the Musical Theater Class of 2021 at University of Michigan. She would like to thank the music and dance faculty at NMH school, Judith Williams, her piano instructor, and the many theater people who have supported and encouraged her dreams. She would also like to thank her Mom, Dad, Maia, and Willem for loving her and being her family.

Hannah To, a seventeen-year-old junior at Oliver Ames High School, has been playing the yangqin (Chinese hammered dulcimer) since age six, under the instruction of Zhentian Zhang of the Beijing Conservatory of Music. Hannah has participated in the New England Conservatory Preparatory School's Chinese music ensemble, where she plays under the instruction of Hui Weng (her mentor for this competition), the Greater Boston Cultural Chinese Association Chinese Music Ensemble, and the Kwong Kong Chinese School Dulcimer Ensemble. She has performed for the annual Chinatown New Year Celebrations and the Lowell Folk Festival, and at Harvard, Tufts (where she performed for the Cancer Center), Northeastern, Brandeis, and Bentley universities. A two-time winner of the Youth Poetry in Silk and Bamboo Competition, Hannah received first prize this past year in the Cross Boundaries Music competition, has performed as a soloist with her school orchestra, and has recorded three professional CDs on the yangqin. Hannah also plays piano, under the instruction of Deborah Nemko at NEC Preparatory School. This past summer she toured Germany, performing in Weimar and Leipzig with the NEC Prep Piano department. She is also a member of Oliver Ames High School's award-winning jazz band, as well as orchestra. Outside of music, Hannah participates in FIRST robotics, volunteers at the Tech Studio in the Museum of Science, and pursues passions in politics and science.

Artist biographies continue on page 37.



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A young student with blonde hair, wearing a dark blue school uniform with a red tie, is shown in profile, playing a silver flute. The background is a blurred blue stage with bokeh lights. The word 'Juilliard' is written in a large, white, serif font in the top left corner.

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LESLIE ODOM, JR.



Multifaceted performer Leslie Odom, Jr., has most recently been seen in the blockbuster Broadway musical *Hamilton*, for which he won the Tony Award for Best Leading Actor in a Musical for the role of Aaron Burr. He is a Grammy Award-winner as a principal soloist on *Hamilton's* Original Broadway Cast Recording, which won the 2015 award for Best Musical Theater Album. Mr. Odom originated the role of Aaron Burr in a sold-out run at The Public Theater in 2015, earning a Drama Desk Award nomination for Outstanding Featured Actor in a Musical and a Lucille Lortel Award nomination for Outstanding Lead Actor in a Musical. His Broadway debut came at the age of seventeen in *Rent*, before he headed to Carnegie Mellon University's prestigious School of Drama, where he graduated with honors. He is the recipient of a 2002 Princess Grace Award for Acting, which is dedicated to identifying emerging talent in theater, dance, and film. Additional theater credits include *Leap of Faith* on Broadway, for which he won the 2012 Astaire Award for Outstanding Male Dancer on Broadway and was nominated for a Drama League Award; the 2014 musical *Venice*, which also played at The Public Theater; and the Encores! Off-Center production of *Tick, Tick... Boom!* (his first experience working with *Hamilton* creator Lin-Manuel Miranda). On the small screen, Leslie Odom, Jr., is best-known for his portrayal of Sam Strickland in the NBC musical series *Smash*, and his recurring role as Reverend Curtis Scott on *Law & Order: SVU*. He has also appeared in episodes of *Gotham*, *Person of Interest*, *Grey's Anatomy*, *House of Lies*, *Vanished*, and *CSI: Miami*. On the big screen he starred in the 2012 film *Red Tails*

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opposite Terrence Howard, Cuba Gooding, Jr., and David Oyelowo. As a recording artist, his self-titled debut album was funded in part by a successful Kickstarter campaign that raised \$40,971. The album was released in 2014 by Borderlight Entertainment, Inc. Leslie Odom, Jr., was raised in Philadelphia and currently resides in New York City. These performances mark his Boston Pops debut.

STEVE HACKMAN @stereohideout



Conductor/composer/arranger/producer/songwriter Steve Hackman is contributing to a new landscape in classical music. Fluent in both classical and popular repertoire, he crafts virtuosic, cross-genre works and performances that intrigue the established audience and engage an excited new one. Active across the country as a guest conductor of major symphony orchestras, Mr. Hackman architects programs that synthesize orchestral and pop masterworks. He has performed his pieces—including *Brahms + Radiohead*, *Beethoven + Coldplay*, *Copland + Bon Iver*, and *Bartók + Björk*—with the symphony orchestras of Pittsburgh, Indianapolis, Alabama, Florida, North Carolina, Charlotte, and Columbus, and at the Colorado Music Festival. His work as an artistic innovator was recently recognized with an invitation to speak at the TedX Conference.

In 2016-17 he continued as creative director and conductor of FUSE@PSO, a genre-defying series at the Pittsburgh Symphony. Created in 2015, the acclaimed series has introduced the orchestra and its repertoire to a new audience. In addition to this week's Boston Pops debut, recent and upcoming highlights include appearances with the Nashville Symphony, and a return to the Colorado Music Festival (where he was music director, 2013-15, of its "Mash-Up" series) for the premiere of *Classicalapalooza*, a trip through an imaginary music festival where both classical and pop hits are performed. In summer 2016, Mr. Hackman conducted the Mendelssohn Choir of Pittsburgh at the Three Rivers Arts Festival and at West Virginia's Oglebay Park Summer Concert Series in a program entitled "Defying Gravity," which featured new Hackman mash-ups of Mozart with the Beatles, Mahler with John Mayer, and Randall

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Thompson's *Alleluia* with Leonard Cohen's *Hallelujah*. As co-creative director of the Happy Hour at the Symphony Series with the Indianapolis Symphony (2009-13), Mr. Hackman—along with co-artistic directors Time For Three (TF3)—pioneered a new type of concert experience blending classical with pop. He returns annually to Indianapolis. Steve Hackman mirrors his work on the classical side as a producer/DJ/songwriter on the pop side under the moniker :STEREO HIDEOUT:. In 2014 he released the debut album *The Radio Nouveau* along with several music videos. The follow-up album, *Down with the Classics (a mixtape introduction to classical music)*, features thirteen songs that layer melodies and raps over classical samples. Other work includes composing and arranging for such artists as the string trio Time for Three and choral ensembles Chanticleer and The Tallis Scholars. Mr. Hackman was a four-year member, producer, and musical director of the *a cappella* group The Other Guys at the University of Illinois; under his direction they were runners-up in the International Competition of Collegiate *A Cappella* at Avery Fisher Hall. He is a prolific songwriter, having written hundreds of songs and releasing several albums of original music. His composition "The Pendulum Song" was a finalist in the prestigious John Lennon Songwriting Competition, and he has also received honorable mention in the *Billboard* songwriting competition. Steve Hackman studied conducting under Otto-Werner Mueller and counterpoint/composition under Dr. Ford Lallerstedt at Philadelphia's Curtis Institute of Music. He subsequently studied conducting with David Zinman at the American Academy of Conducting at Aspen and received further instruction in orchestration from the prolific Broadway orchestrator/composer William Brohn. He served as the assistant conductor of the Reading Symphony for two seasons, where he led subscription, family, education, and New Year's Eve programs. Steve Hackman is active on social media under the handle @stereohideout, and many of his pieces can be watched on YouTube's stereohideout channel.

LARRY "CHA-CHI" LOPRETE

Born and raised in Cambridge, Massachusetts, Larry "Cha-Chi" Loprete began his love affair with music on February 9, 1964, the day the Beatles performed for the first time in the United



States on *The Ed Sullivan Show*. For many who witnessed it, the Beatles' performance stirred up a passion for creativity and possibility and for Cha-Chi, it soon evolved into a lifelong love of radio. In 1981 Cha-Chi fulfilled what he describes as his "ultimate dream"—he began his radio career at Boston's biggest rock radio station, WBCN 104.1 FM—The Rock of Boston. Starting humbly as a WBCN "Listener-Line" volunteer answering the station's request line, with hard work and determination he was soon hired as the station's Assistant Promotion Director. His expansive knowledge and love of the Beatles became clearly evident to his peers at WBCN and this passion paid

off in the mid-1980s when Cha-Chi was granted the extraordinary opportunity to have an air shift on WBCN as host of a new program called "Get Back to the Beatles." Then he was promoted again, this time to the much-coveted position of Promotion Director for WBCN. In 2001 new stripes were added when Cha-Chi was appointed Marketing Director at WZLX 100.7FM, Boston's Classic Rock, in addition to WBCN. When WBCN closed its doors in



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August 2009 and became 98.5 The Sports Hub, Cha-Chi assumed the role of Marketing Director, overseeing promotions and marketing for the radio station. Unwavering in his determination to bring the best radio has to offer, Cha-Chi was nominated an unprecedented six times for Promotion/Marketing Director of the Year by *Billboard* Magazine and won twice. In 2005 Cha-Chi became the host of WZLX's "Breakfast with the Beatles" airing Sunday mornings at 8; he continues to gain and entertain Beatles fans, both young and young at heart, each week. Through the years, Cha-Chi has interviewed Paul, George, and Ringo on multiple occasions, as well as such other significant "Beatle people" as George Martin, Yoko Ono, Julian Lennon, Cynthia Lennon, Pattie Boyd-Harrison, and Pete Best. Cha-Chi's extensive knowledge of the Beatles, both as a band and individually—and his significant collection of Beatles memorabilia—have earned him a reputation as Boston's Beatles historian and keeper of the flame. This November Cha-Chi will be celebrating his 36th year at CBS Radio/Boston. He credits his success to that night in February 1964 when the Beatles changed the world and changed him.

SYLVAIN CARPENTIER

Pianist Sylvain Carpentier was born in Lille in the northern region of France. He completed his undergraduate studies in Paris, at Ecole Normale Supérieure, and just graduated from MIT (PhD, mathematics). He studied piano with Eric Vidonne in Paris and David Deveau in Boston. He gave recitals in Reims, Paris, Milan, Washington, and Boston after winning first prize at the 2013 International Piano Competition for Outstanding Amateurs in Paris. He played Liszt's Piano Concerto No. 2 with l'Orchestre de la Garde républicaine.



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- 10:35–10:45 am *Break*
- 10:45–11:45 am JEFFREY ROSEN,
George Washington
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- 11:45 am–12 pm *Break*
- 12 pm–1 pm CRAIG WRIGHT,
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The Supreme Court: An Inside View **Jeffrey Rosen, Professor of Law, George Washington University** **President, National Constitution Center**

Beginning in 1802 with the Landmark case with *Marbury v. Madison*, the Supreme Court has ruled on groundbreaking cases that have altered the course of American history. Professor Rosen, one of the top experts on Constitutional issues, will take us inside the Supreme Court, exposing little known facts and covering the Court's history, structure, and operation. Professor Rosen will also highlight major cases, where the Court might be headed next, and how the interactions and personalities of the individual justices have created the institution that we know today.

Music and the Brain: Why We Like What We Like **Craig Wright, Professor of Music** **Yale University**

Why do we listen to music? What does it do for us? Professor Wright will introduce you to the reception, processing, and emotional response to music that we all experience in the brain, each in our own way. We have done this since birth, but is our response to music natural and universal, or is it cultural, a reflection of where we grew up and the kind of music that we heard at home? Professor Wright will also discuss how the music of different genres and composers may be processed differently in the brain, country music one way, rock in another, and classical music in yet another.

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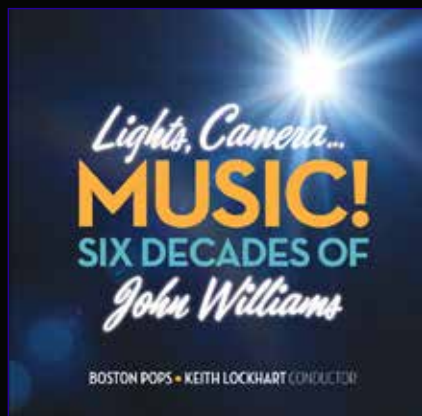
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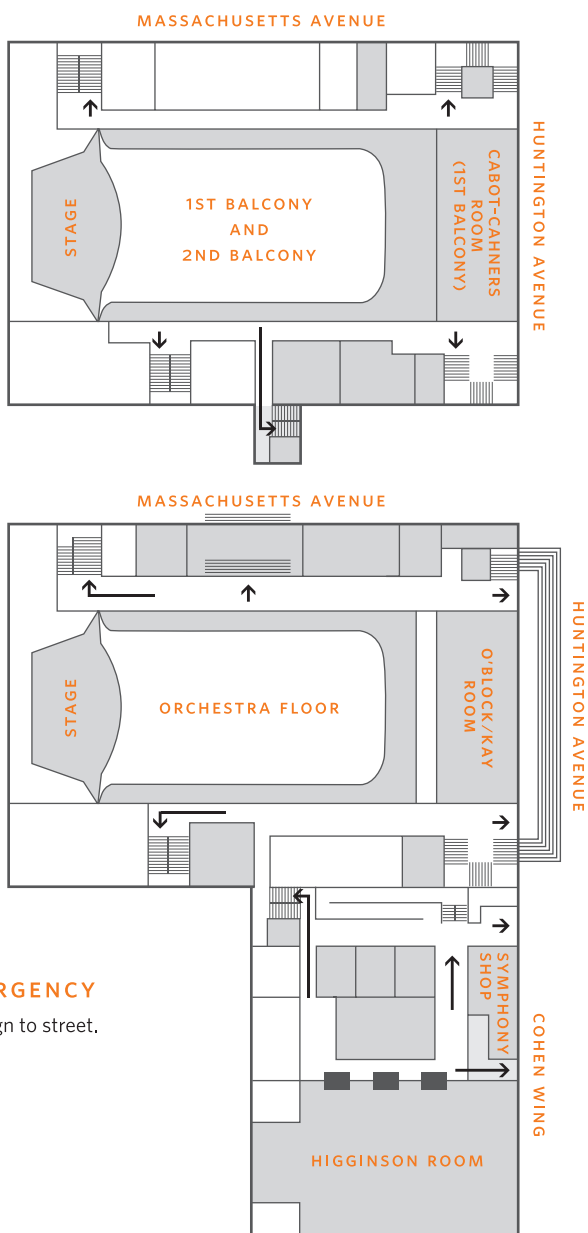
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The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

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To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.50 for each ticket ordered by phone or online.

Ticket prices range from \$20 to \$150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bsc.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

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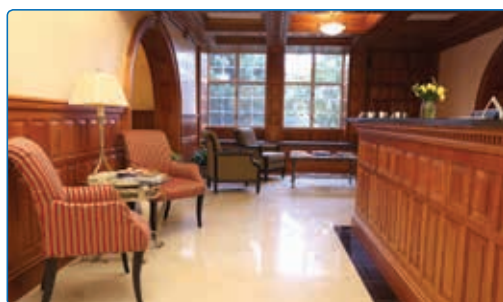
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Having celebrated his twentieth anniversary as Boston Pops Conductor in 2015, Keith Lockhart is the second longest-tenured conductor of the Boston Pops Orchestra since its founding in 1885. He took over as conductor in 1995, following John Williams's thirteen-year tenure from 1980 to 1993; Mr. Williams succeeded the legendary Arthur Fiedler, who was at the helm of the orchestra for nearly fifty years. During his tenure, Keith Lockhart has significantly expanded the orchestra's programming, focused on national annual touring, and participated in major media events. He has solidified the Pops's place in the fabric of the New England community and has led the Boston Pops in countless performance situations. The list of more than 250 guest artists with whom he has collaborated is a virtual "who's who" of performers and pop culture icons.

Keith Lockhart has conducted more than 1,800 Boston Pops concerts, most of which have taken place during the orchestra's spring and holiday seasons in Boston's historic Symphony Hall. Mr. Lockhart has also led annual Boston Pops appearances at Tanglewood, 42 national tours to 146 cities in 35 states, and four international tours to Japan and Korea. He and the Pops have participated in such high-profile sporting events as Super Bowl XXXVI, the 2008 NBA finals, the 2013 Boston Red Sox Ring Ceremony, and the Red Sox Opening Day game at Fenway Park in 2009. The annual July 4 Boston Pops Fireworks Spectacular draws a live audience of 800,000 to the Charles River Esplanade and millions more who view it on television or live webcast. In 2017, with Eaton Vance as presenting sponsor and Bloomberg exclusive media partner, the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular, which will be broadcast on Bloomberg Television and all its media outlets.

Mr. Lockhart has led eight albums on the RCA Victor/BMG Classics label, including two—*The Celtic Album* and *The Latin Album*—that earned Grammy nominations. Recent releases

on Boston Pops Recordings include *The Red Sox Album*, *A Boston Pops Christmas—Live from Symphony Hall*, and *The Dream Lives On: A Portrait of the Kennedy Brothers*, which was a Boston Pops commission premiered in 2010 during the orchestra's 125th season. Released at the beginning of the 2017 Pops season, *Lights, Camera...Music! Six Decades of John Williams* features Keith Lockhart leading the Boston Pops in a collection of Williams's compositions from the 1960s onward, some of which can be considered rarities.

Programming-wise, Keith Lockhart has put an increased focus on musical theater, attracting such leading Broadway artists as Kristen Chenoweth, Idina Menzel, Kelli O'Hara, Bernadette Peters, and Billy Porter to the Pops stage. He has worked closely with hundreds of talented young musicians, including Fellows of the Tanglewood Music Center, college students from the Boston Conservatory and Berklee College of Music, and area high school students. He introduced the PopSearch talent competition and the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. He is dedicated to building and updating the Boston Pops library of music, which contains over five thousand arrangements.

With a renewed commitment to bring the Boston Pops into the Boston community and to important civic events, Keith Lockhart and the Pops have appeared at gubernatorial and mayoral inauguration ceremonies; the annual tree lighting in Boston's Public Garden; sporting events including Red Sox, Patriots, Bruins, and Celtics games; and the memorial service for the Boston Marathon bombing victims. He has led free concerts in such major public spaces as Boston Common and Franklin Park, and each holiday season brings members of the Pops to play for patients at Children's Hospital.

Perhaps the most significant key to Keith Lockhart's success is his ability to connect passionately with audiences through his engaging programs, his commitment to speaking directly from the stage with fascinating insights into the music, and his inherent understanding of the importance of what sets the Pops experience apart from a traditional orchestra concert—an atmosphere of music-making that is both fun and entertaining for music lovers of all ages.

In addition to occupying the Julian and Eunice Cohen Boston Pops Conductor chair, Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. Prior to his BBC appointment, he spent eleven years as music director of the Utah Symphony, which he led at the 2002 Olympic Winter Games in Salt Lake City. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra. Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.



In a career spanning six decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage; he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of George and Roberta Berry Boston Pops Conductor Laureate, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. His 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Lincoln*, *Saving Private Ryan*, *War Horse*, *The Adventures of Tintin*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, and *Empire of the Sun*. Mr. Williams also composed the scores for all seven *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *The Book Thief*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. His most recent film project was *Star Wars: The Last Jedi*. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of fifty Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards

(BAFTA), twenty-three Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News* ("The Mission"), the theme for what has become network television's longest-running series, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, oboe, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's "On Willows and Birches," a new concerto for harp and orchestra.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty in 1986, "American Journey" for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and "Soundings" for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In 2016, he received the AFI's Life Achievement Award, the first time this award has been given to a composer. In January 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama.



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—Marie Puffer

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THE BOSTON POPS ORCHESTRA

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Robert Sheena

CLARINETS

Thomas Martin
Principal

Michael Wayne

BASS CLARINET

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ABOUT THE BOSTON POPS



In 2017 the Boston Pops, affectionately called “America’s Orchestra,” enters its 132nd season of entertaining audiences in Boston and beyond. Boston Pops Conductor Keith Lockhart marks his 23rd year at the helm of the orchestra. Highlights include a season-long tribute to Boston Pops Conductor Laureate John Williams, debuts by some of today’s most compelling artists, and the return of favorite performers and themes.

When Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra in 1881, he called its establishment “the dream of my life.” From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these “lighter” performances, to be called “Promenade Concerts,” would provide year-round employment for his musicians, and in 1885 he was able to fulfill his vision. In May of that year—a little more than a month before the inaugural “Promenade Concert”—German-born conductor Adolf Neuendorff, under the aegis of the BSO, conducted a series of “Popular Concerts” in the Boston Music Hall, where the audience sat in typical concert seating and no refreshments were served. On July 11, 1885, Neuendorff—who became the first conductor of the Pops, before that name was officially adopted—led the first official “Promenade Concert,” distinguished from “Popular Concerts” by virtue of seating (tables and chairs instead of auditorium-style rows), program format (three parts divided by two intermissions, during which patrons could promenade around the concert hall), and the availability of food and beverages. For the rest of the 19th century, although formally called “Promenade Concerts,” they continued to be referred to informally as “Popular,” which eventually became shortened to “Pops,” the name officially adopted in 1900. The following year the orchestra performed for the first time in its new home, Symphony Hall. Not only is this performance space acoustically outstanding, it was also designed, at Higginson’s

A crayon portrait from 1911 by John Singer Sargent of Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and Boston Pops (top circle)

Arthur Fiedler, whose name became synonymous with the Boston Pops during his tenure as conductor, 1930 to 1979 (bottom circle)

Keith Lockhart at the annual July 4 Boston Pops Fireworks Spectacular, which enters a new era in 2017, as the Pops takes on production of the event.

BOSTON * MUSIC * HALL * * PROMENADE * CONCERTS * * SUMMER SEASON *

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MONDAY, AUGUST 17, 1885.

NO. 32.

insistence, so that the rows of floor seats for Boston Symphony concerts could be replaced by tables and chairs for Pops concerts. To this day, patrons sitting at the cabaret-style tables can enjoy food and drink, along with the kind of musical entertainment only the Boston Pops can provide.

Some people may not realize that there were seventeen Pops conductors—beginning with the aforementioned Adolf Neuendorff—who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930-1979), Arthur Fiedler established the Boston Pops as a national icon. He moved the Pops beyond its origins in light-classical music into the world of pop culture, showcasing the popular artists of the day as well as the work of young American composers and arrangers. Mr. Fiedler organized the first free outdoor orchestral concerts on the Charles River Esplanade that led to Boston's now-famous Fourth of July concert, established the Pops as the most recorded orchestra in history—including the best-seller "Jalousie"—and introduced the *Evening at Pops* television series, bringing the orchestra into the living rooms of countless Americans.

When **John Williams** (1980-1993) succeeded Arthur Fiedler, he was the most highly acclaimed composer in Hollywood, and today, with 50 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling albums for the Philips and Sony Classical labels, broadened and updated the Pops repertoire—commissioning new compositions and introducing new arrangements of Boston Pops classics—and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. He traveled extensively with the Pops both nationally



*The header of a program from the inaugural season of "Promenade Concerts," which took place at Boston Music Hall (top)
John Williams waves to the audience during the 2016 "Film Night at Pops." (right)*



and internationally, leading the Pops on its first tours to Japan. Mr. Williams also brought a bit of Hollywood to the Pops stage, with special appearances by Steven Spielberg, Martin Scorsese, and Frank Langella, not to mention Darth Vader, R2D2, and C3PO.

Having led more than 1,800 Boston Pops concerts in his 22-year tenure, **Keith Lockhart** (1995-present) has created programs that reach out to a broader

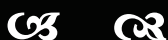
and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops’ appeal to its core audience. He has made 78 television shows, led 42 national and four overseas tours with the Boston Pops Esplanade Orchestra, led the Pops at several high-profile sports events, and recorded fourteen albums. Mr. Lockhart’s tenure has been marked by a dramatic increase in touring, the orchestra’s first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular from the Esplanade, and the release of the Boston Pops’ first self-produced and self-distributed recordings.

Opening the 132nd Pops season is Grammy winner and Oscar nominee Queen Latifah, who is sure to display her musical versatility in her Boston Pops debut. Also appearing for the first time with the Pops is Leslie Odom, Jr., who earned a Tony Award for his portrayal of Aaron Burr in *Hamilton*. Throughout the season, Keith Lockhart and the Boston Pops Orchestra celebrate the career and 85th birthday year of Boston Pops Conductor Laureate and master film composer John Williams, exploring the undeniably powerful combination of movies and music. Two of the most popular movies of all time—*E.T.* and *Jaws*—will be screened at Symphony Hall while the orchestra performs the John Williams scores. The maestro himself returns to the Pops podium, sharing it with Keith Lockhart for the annual Film Night, which this year will feature music from *Star Wars: The Force Awakens* and memorable themes from other notable films. In another birthday tribute, Keith leads the Pops in some of John Williams’ most familiar movie music, along with excerpts from some of his works for the concert stage.

The creative Ben Folds returns to the Pops stage for a performance to include his critically acclaimed piano concerto, and Cirque de la Symphonie makes an encore appearance to dazzle audiences with acrobatic and aerial feats. The 1980s live again when the B-52s, who first appeared with the Pops last summer at Tanglewood, bring the party to Symphony Hall. In a tribute to ABBA, Arrival from Sweden performs the catchy tunes

The multi-talented Seth MacFarlane performed selections from the Great American Songbook for Opening Night at Pops 2016, under the direction of Keith Lockhart.

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that made the band one of the most successful pop acts of all time. “Gospel Night” marks a significant milestone in 2017, as Charles Floyd leads the Pops’ 25th annual celebration of traditional and contemporary gospel music, joined by special guest CeCe Winans. A program entitled “The Beatles & Beyond” showcases the music of Lennon and McCartney, as well as their successors, in dynamic symphonic arrangements led by guest conductor Steve Hackman. Capping off the season, Keith Lockhart and the Boston Pops are especially proud to present the world premiere of the symphonic version of the popular Broadway show *Sondheim on Sondheim*, saluting our greatest living composer for musical theater.

The July Fourth concert on the Charles River Esplanade opens a new page in its history, as the Pops organization presents its first self-produced Boston Pops Fireworks Spectacular. For an initial period of three years, Eaton Vance, a leading global asset manager, is the presenting sponsor of the event and Bloomberg, the global business and financial information and news leader, exclusive media partner. Melissa Etheridge, Andy Grammer, and Leslie Odom, Jr., join Keith and the Pops for this star-spangled performance, which will be broadcast on Bloomberg Television, as well as on radio to a worldwide audience via its flagship station in Boston, on Bloomberg.com, and via its mobile app.

For Pops patrons at Symphony Hall, the Pops’ free new tablet app—available for iPads (as a download from iTunes), and soon for Android devices—offers access to a variety of content to enhance the concert experience and learn more about the Pops musicians and Symphony Hall.



“Each year our goal at the Boston Pops is to present our audiences a season rich in variety and scope,” comments Keith Lockhart, “one that both celebrates the extraordinary traditions of the orchestra and introduces new and vibrant artists who have left an indelible mark on the culture of our time. We hope that our wonderfully loyal audiences, along with new visitors to the Boston Pops, will join us for what promises to be an extraordinary, one-of-a-kind season.”

In her Boston Pops debut, Sutton Foster displayed the talent that made her a Broadway star. (top)

The legendary Darlene Love was the inspirational soloist for the 2016 “Gospel Night at Pops.” (right)

A young student with blonde hair, wearing a dark blue school uniform with a red tie, is shown in profile, playing a silver flute. The background is a blurred blue stage with bokeh lights. The word 'Juilliard' is written in a large, white, serif font in the top left corner.

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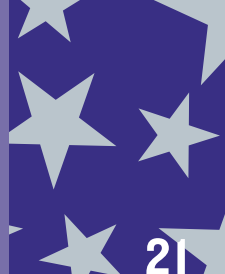
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THE BOSTON POPS ESPLANADE ORCHESTRA



Tuesday evening, June 13, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Boston Private is proud to support the Boston Pops as a BSO Business Partner.

March from <i>Superman</i>	Williams
Raiders March from <i>Raiders of the Lost Ark</i>	Williams
Flying Theme from <i>E.T. The Extra-Terrestrial</i>	Williams
I Still Haven't Found What I'm Looking For	U2-Mathes
I Would Do Anything For Love	Steinman-Walden
Every Breath You Take	Sting-Walden
All Night Long: An '80s Sing-Along	arr. Hollenbeck
All Night Long—Livin' on a Prayer—Girls Just Wanna Have Fun— Walk Like an Egyptian—Ghostbusters—Walking on Sunshine— We Are the World	

INTERMISSION

Presenting

THE B-52S

Orchestral arrangements by David Richard Campbell

Selections to be announced from the stage

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

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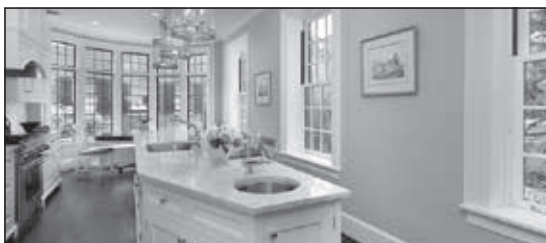
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JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ESPLANADE ORCHESTRA

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Wednesday evening, June 14, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Eaton Vance is proud to support the Boston Pops as a BSO Business Partner.

March from <i>Superman</i>	Williams
Raiders March from <i>Raiders of the Lost Ark</i>	Williams
Flying Theme from <i>E.T. The Extra-Terrestrial</i>	Williams
I Still Haven't Found What I'm Looking For	U2-Mathes
I Would Do Anything For Love	Steinman-Walden
Every Breath You Take	Sting-Walden
All Night Long: An '80s Sing-Along	arr. Hollenbeck
All Night Long—Livin' on a Prayer—Girls Just Wanna Have Fun—	
Walk Like an Egyptian—Ghostbusters—Walking on Sunshine—	
We Are the World	

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Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

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Among Those Present: Eaton Vance Corp.; ISCC 25th Anniversary; Morgan Stanley; Tri-County Technical College

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

THE BOSTON POPS ESPLANADE ORCHESTRA

Thursday evening, June 15, 2017, at 8
Friday evening, June 16, 2017, at 8

KEITH LOCKHART conducting

SEASON SPONSORED BY FIDELITY INVESTMENTS

Sondheim On Sondheim

Symphonic Premiere

Music and lyrics by
Stephen Sondheim

Conceived and directed on Broadway by
James Lapine

Inspired by a concept by David Kernan

Originally produced on Broadway by Roundabout Theatre Company
Todd Haimes, Artistic Director, Harold Wolpert, Managing Director,
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Orchestrations by Michael Starobin
based on original orchestrations by
Jonathan Tunick and Mr. Starobin
Arrangements by David Loud

SARNA LAPINE, Director
DAVID LOUD, Musical Director
ILANA RANSOM TOEPLITZ, Assistant Director

with
PHILLIP BOYKIN | CARMEN CUSACK | GABRIEL EBERT | RUTHIE ANN MILES, vocalists
and
Tanglewood Music Center Vocal Fellows
Katherine Beck | Daniel McGrew | Fontina Naumenko | William Socolof

Note that there will be an intermission between Act One and Act Two

Sondheim on Sondheim Symphonic Version is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com

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Additional Song Credit:

"Something's Coming" by Leonard Bernstein and Stephen Sondheim.

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Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Two members of the violin section perform on a 1754 J.B. Guadagnini violin, the "ex-Zazofsky," and on a 1778 Nicolò Gagliano violin, both generously donated to the orchestra by Michael L. Nieland, M.D., in loving memory of Mischa Nieland, a member of the cello section from 1943 to 1988.

Steinway and Sons Pianos, selected exclusively for Symphony Hall.

The BSO's Steinway & Sons pianos were purchased through a generous gift from Gabriella and Leo Beranek.

Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.

Broadcasts of the Boston Pops are heard on 99.5 WCRB.

Among Those Present (June 15): Linden Ponds; Brooksby Village; Choate, Hall & Stewart LLP

Among Those Present (June 16): Northeastern University Alumni; Show of the Month Club

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | CONDUCTOR LAUREATE

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Saturday evening, June 17, 2017, at 8

CHARLES FLOYD conducting

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Copland

Little Fugue in G minor

Bach-Cailliet

Jubilee, from *Symphonic Sketches*

Chadwick

Let the Word Go Forth: JFK in His Own Words

Williams

Musical excerpts from the film score to *JFK* and

Celebration 2000: American Journey by John Williams

REVEREND BRANDON THOMAS CROWLEY, narrator

INTERMISSION

Presenting

CECE WINANS

with

Ernest Tolbert, piano and musical director

CeCe Winan's 2017 "Fall in Love Tour" is presented by Medi-Share.

Selections to be announced from the stage

INTERMISSION



Presenting
 THE BOSTON POPS GOSPEL CHOIR

Brother Dennis L. Slaughter, Artistic Director | Norris V. Welch, Choir Manager
 Jerome Kyles piano | Dennis Montgomery, organ | Wayne Pittman, bass | Sean Skeete, drums

Celebrate SUZANNE BUELL and RAYMOND MARTIN	Dillard-Floyd
King of Kings CAROLYN SAXON and DAVID GRANDY	Williams-Floyd
Perfect Peace NORRIS V. WELCH	Pringle-Floyd
When Sunday Comes KATANI SUMNER	Lawrence-Floyd
Zion Rejoice SHERYLYNN SEALY and AYEESHA LANE	Houghton-Floyd

Special thanks to Lori Mays-Harper, Sharon Molden, and Ida Kamrara

Steve Colby, Sound Designer | Pamela Smith, Lighting Designer

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 Special thanks to American Airlines, Fairmont Copley Plaza, and Commonwealth Worldwide Chauffeured Transportation.
 Broadcasts of the Boston Pops are heard on 99.5 WCRB.
 Among Those Present: Harvard University Outings & Innings; Antioch Ladies Group



In 1993, with only an enthusiasm for music as their common bond, the Boston Pops Orchestra and the “inaugural” Gospel Night community choir came together to begin a relationship of music-making. Little did anyone on that stage in 1993—from the conductor to the least experienced singer and player—know that they were participating in the cultivation of a relationship that would develop into a 25-year continuous run. What the orchestra and the singers are continuing

to learn is more about what drives each other’s enthusiasm for music and also keeps each side returning annually to perform.

One significant item that has kept the choir and orchestra in relationship has been the growing audience that looks forward to this program. “Gospel Night at Pops” is, of course, about two very different and self-sufficient agents coming together to create something that neither could on its own. The fact that an audience appreciates the coming-together of these two entities makes the relationship between choir and orchestra even more exciting. The enthusiasm continues.

Over the years, members of the choir have developed an appreciation for the politics, construction, practice and performance schedule, and contractual components of the orchestra. The choir comes with similar components—sans a contract—and is appreciated by the orchestra, as well, for its commitment to quality programming. This mutual appreciation and collaboration has led to other programmatic occurrences such as gospel-inspired Independence Day performances, performances with various Pops guest artists (outside of Gospel Night), Christmas Pops performances, and Pops recordings. All of this occurred after a few brave innovators decided in 1993 that it was the right time to move in new directions.

It is apropos to mention the names of the two now-deceased, but very alive in spirit innovators: Kenneth Haas (1943-2001) and Vondal Taylor, Esq. (1954-1995), who pushed forward the idea of Gospel Night and got the ball rolling for the 1993 inaugural concert. Kenneth Haas was the Managing Director of the Boston Symphony Orchestra; Vondal Taylor, a fine gospel musician and enthusiast, was a BSO Overseer. These two gentlemen, along with Dennis Alves (now Director of Artistic Planning for the Boston Pops), Maestro Isaiah Jackson, and others,

Charles Floyd has led more than twenty “Gospel Night at Pops” concerts (top circle)

“Gospel Night at Pops,” June 13, 1993 (photo by Miro Vintoniv)

began Gospel Night. We owe them—and their hard work of convincing the organization that this was a good idea—a debt of gratitude.

The collaborations that make Gospel Night come together year after year, has the additional benefit of availing the choir and orchestra a set of gospel artists that neither would perhaps enjoy without the other. Guest artists through the years include such names as Jubilant Sykes, tenor (1999); Gabrielle Goodman, soprano (2000); Rev. Daryl Coley, tenor (2001); Jennifer Holliday, vocal artist (2005); Rev. Marvin L. Winans, tenor (2007); Oleta Adams, alto (2008); Edwin & Walter Hawkins and The New Edwin Hawkins Singers (2009); Rev. Wintley Phipps, bass (2013); Take 6, vocal ensemble (2014); The Blind Boys of Alabama, vocal ensemble (2015); and Darlene Love, alto (2016).



The major piece of glue holding a great deal of this programming together is the one-and-only Maestro Charles Floyd. Floyd's tasks are to select the music, write orchestral arrangements, write rhythm arrangements, audition/select local soloists, rehearse the soloists, rehearse the choir, rehearse the rhythm section, rehearse the guest artists, prepare for and conduct the full ensemble and conduct the concert...

what more is ONE person to do? The world is quite fortunate to have a Maestro Charles Floyd. Boston has fortunately benefitted from his presence for all except two Gospel Night performances.

It is guaranteed that a future group of innovators will update the orchestra's programming for their day. We, the current choir and orchestra, can be pleased about the relationship and foundation that has been built to this point. A firm foundation for future endeavors and musical collaboration is in place.

—Dennis L. Slaughter, EdM. DLP (Bro. Dennis)

BSO Overseer Vondal M. Taylor, Jr. (left) at a rehearsal led by Alvin Parris, III, who prepared the chorus for the first "Gospel Night at Pops" (top; photo by Miro Vintoniv)

BSO Managing Director Kenneth Haas (bottom; photographer unknown)

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GUEST ARTISTS



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THE B-52S



It is well known that the B-52s are “The World’s Greatest Party Band.” Forty years and over twenty million albums into their career, they remain one of rock music’s most beloved and enduring bands. From groundbreaking songs like “Rock Lobster,” “Dance This Mess Around” and “Private Idaho” to chart-topping hits like “Love Shack,” “Roam,” and “Deadbeat Club” to their 2008 CD *Funplex* the B-52s’ unforgettable dance-rock tunes start a party every time their music begins. Formed in October 1976 following drinks at an Athens (Georgia) Chinese restaurant, the band played its first gig at a friend’s house on

Valentine’s Day 1977. Naming themselves after Southern slang for exaggerated bouffant hairdos, the B-52s (Fred Schneider, Kate Pierson, Keith Strickland, Cindy Wilson, and Ricky Wilson) began weekend road trips to New York City for gigs at CBGB’s and other venues, becoming the talk of the post-punk underground. A record deal soon followed and their self-titled debut disc, produced by Chris Blackwell, sold more than 500,000 copies. With their second studio effort, *Wild Planet* (1980), the B-52s and co-producer Rhett Davies proved their success was no fluke. In just two albums, the B-52s set the standard for the development of the alternative music scene for the next decade. The success of *Mesopotamia* (1982), produced by David Byrne, and *Whammy!* (1983) positioned the B-52s as MTV regulars as well as alternative radio staples. At the time of their greatest achievements, however, they suffered their greatest tragedy—the death of guitarist Ricky Wilson from AIDS in 1985, just after the sessions for *Bouncing Off The Satellites* (1986). During a period of mourning, Keith, switching from drums to guitar, gradually resumed writing music for a new album. Keith, Kate, Fred, and Cindy re-emerged with the Don Was/Nile Rodgers co-produced *Cosmic Thing* (1989), the group’s greatest commercial success. *Cosmic Thing* soared to the top of the *Billboard* Album chart, sold five million copies, and yielded the hits “Love Shack,” “Roam,” and “Deadbeat Club.” The B-52s played to sold-out audiences worldwide on a tour that would last more than eighteen months, including an Earth Day gig before nearly 750,000 people in New York’s Central Park. Soon after, Cindy Wilson amicably departed, while Kate and Fred worked on other solo and collaborative projects. As a trio, Fred, Keith, and Kate re-enlisted the tag team of Was and Rodgers to produce the energetic *Good Stuff* (1992), the group’s most overtly political album. Reuniting permanently with Cindy, the B-52s wrote and recorded two new tracks that fit perfectly into *Time Capsule*, a 1998 collection of hits. The first single from the “Best Of” collection, “Debbie,”

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is a metaphorical tribute to band friend and supporter Debbie Harry and the whole CBGB's scene of the late '70s. The two-disc collection *Nude on the Moon: the B-52s Anthology* was released in 2002. In 2008 the B-52s released their first new album in sixteen years, the aptly titled *Funplex*. On February 18, 2011, the band joyfully celebrated its 34th anniversary with a triumphant return to its hometown. The concert was released on a CD/DVD/Blu-ray entitled *The B-52s With The Wild Crowd! Live in Athens, GA*. In January 2013 Keith Strickland announced that he would stop touring with the band. In April 2015 the band rewarded longtime fans with a rare gem: the release of a show from August 1979, when the band opened for the Talking Heads at Boston's Berklee Center. In September 2016, the B-52s made their Boston Pops debut in a concert at Tanglewood. As they continue their party-music revolution in the 21st century, the B-52s show no signs of slowing down, serving up their own unique blend of music and showmanship to millions of fans around the world.

DAVID CAMPBELL

Arranger-conductor David Campbell's work appears on more than 425 gold or platinum LPs. Albums on which he has worked have received fifty Grammys and his film music has earned two Oscars. As an arranger, Mr. Campbell began a string of successes from the '70s that has continued to the present day, with No. 1 albums and songs—including "Your Smiling Face" (James Taylor), "The Pretender" (Jackson Browne), "The Rose" (Bette Midler), "Uninvited" (Alanis Morissette), "Time of Your Life" (Green Day), "Tal Vez" (Ricky Martin), "Jaded" (Aerosmith), "I Hope You Dance" (Lee Ann Womack), "Not Ready to Make Nice" (Dixie Chicks), and "21" (Adele)—as well as recent No. 1 hits from Miley Cyrus ("Wrecking Ball") and Taylor Swift ("Red"). David Campbell has appeared as a guest conductor with the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Dallas, Nashville, and Baltimore symphonies, the Tokyo Philharmonic, and the Melbourne Symphony.



"SONDHEIM ON SONDHEIM" CREATIVE TEAM

STEPHEN SONDHEIM

Stephen Sondheim wrote the music and lyrics for *Saturday Night* (1954), *A Funny Thing Happened on the Way to the Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970), *Follies* (1971), *A Little Night Music* (1973), *The Frogs* (1974), *Pacific Overtures* (1976), *Sweeney Todd* (1979), *Merrily We Roll Along* (1981), *Sunday in the Park with George* (1984), *Into the Woods* (1987), *Assassins* (1991), *Passion* (1994), and *Road Show* (2008), as well as lyrics for *West Side Story* (1957), *Gypsy* (1959), and *Do I Hear a Waltz?* (1965) and additional lyrics for *Candide* (1973). Anthologies of his work include *Side By Side By Sondheim* (1976), *Marry Me a Little* (1981), *You're Gonna Love Tomorrow* (1983), *Putting It Together* (1993/99), and *Sondheim on Sondheim* (2010). He composed the scores of the films *Stavisky* (1974) and

Reds (1981), and songs for *Dick Tracy* (1990) and the television production *Evening Primrose* (1966). His collected lyrics with attendant essays have been published in two volumes: *Finishing the Hat* (2010) and *Look, I Made A Hat* (2011). In 2010 the Broadway theater formerly known as Henry Miller's Theatre was renamed in his honor.

JAMES LAPINE

James Lapine has worked with Stephen Sondheim on *Sunday in the Park with George* and *Passion*, as well as the recent Broadway show *Sondheim on Sondheim*. He also directed the first revival of *Merrily We Roll Along* at LaJolla Playhouse in 1985. With William Finn he has collaborated on *Falsettos*, *A New Brain*, *25th Annual Putnam County Spelling Bee*, and the soon to be produced *Little Miss Sunshine*. Other Broadway credits include *The Diary of Anne Frank*, *Golden Child*, and *Amour*. He has written the plays *Table Settings*, *Twelve Dreams*, *Luck*, *Pluck & Virtue*, *The Moment When*, *Fran's Bed*, and *Mrs. Miller Does Her Thing*.

MICHAEL STAROBIN

Michael Starobin is one of the foremost orchestrators working in the theater. He has been the orchestrator for some of Broadway's most innovative musicals such as *Falsettos*, *Sunday in the Park with George*, *Assassins* (2004 Tony Award for Best Orchestrations), and *Next to Normal* (2009 Tony Award for Best Orchestrations). He was the conductor and orchestrator for Disney's animated film *The Hunchback of Notre Dame*, orchestrated the songs for *Tangled*, and contributed orchestrations to the film versions of *Chicago*, *Nine*, and *Beauty and The Beast* (2017). Recent theater orchestrations include *Kid Victory*, *First Daughter Suite*, and *Freaky Friday*.

MUSIC THEATRE INTERNATIONAL

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SARNA LAPINE



Sarna Lapine recently directed the Broadway revival of *Sunday in the Park With George*, starring Jake Gyllenhaal and Annaleigh Ashford. Select regional productions include *Buyer & Cellar*, *Other Desert Cities* (Henry Award outstanding direction), *Tribes*, *Hope and Gravity*, *Sunday in the Park With George*, *Waiting for Lefty*, and *The Year of Magical Thinking*. National tours include the National Theatre's *War Horse* (North America and Japan) and Lincoln Center Theater's *South Pacific*. Broadway credits as associate/assistant director include *Women on the Verge of a Nervous Breakdown*, *Sondheim on Sondheim*, *South Pacific*, *Awake and Sing!*, and *The Light in the Piazza*. She has served as director for concerts for *Encores!* at City Center, the Boston Pops, 92nd St. Y, and Bucks County Playhouse; for cabaret shows at 54 Below, Joe's Pub, The Wild Project, Café Carlyle, and The Oak Room and for readings at Ensemble Studio Theatre, New Dramatists, Ars Nova, The LARK, Araca Works, New York Theater Workshop, Stella Adler Studio, and Dixon Place. She holds an MFA degree from Columbia University, is the recipient of the Marcie Bloom Fellowship in Film, and has been a guest director at The Lee Strasberg Theatre & Film Institute and Fordham University.

DAVID LOUD



David Loud occupies a unique place in Broadway history: in addition to his distinguished body of work as a music director and vocal arranger, he also originated three roles as an actor. He recently served as music director for the Broadway premiere of *The Visit*, starring Chita Rivera and Roger Rees. Other credits include the original Broadway productions of *The Scottsboro Boys*, *Sondheim On Sondheim*, *Curtains*, *Ragtime*, *A Class Act*, *The Look of Love*, *Steel Pier*, and revivals of *Porgy and Bess*, *She Loves Me*, *The Boys From Syracuse*, *Company*, and *Sweeney Todd*. He originated the role of Manny in Terrence McNally's *Master Class* (starring Zoe Caldwell), he played Sasha (the conductor) in *Curtains*, and he made his Broadway debut in Harold Prince's original 1981 production of Stephen Sondheim's *Merrily We Roll Along*. Off-Broadway he created the vocal and dance arrangements for Kander and Ebb's *And the World Goes 'Round*. He conducted the incidental music for Mike Nichols' revival of *Death of a Salesman* and collaborated with Wynton Marsalis and John Doyle on *A Bed and a Chair*, a jazz interpretation of Sondheim's music. Other recent projects include *First You Dream*, a concert of Kander and Ebb songs that was broadcast on PBS; *The Land Where the Good Songs Go*, a concert of Jerome Kern songs at Merkin Hall; and four programs at the 92nd St. Y, as part of their Lyrics and Lyricists series: *On A Clear Day: the Musical Vision of Burton Lane*, *Taking a Chance on Love: the Music of Vernon Duke*, *A Good Thing Going: the Stephen Sondheim and Harold Prince Collaboration*, and *Let's Misbehave: the Sensational Songs of Cole Porter*. A graduate of Yale University, he has been on the faculty of the Yale School of Drama and Fordham University and is currently on the faculty of The Manhattan School of Music.



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ILANA RANSOM TOEPLITZ



Raised in an orchestra family, Ilana Ransom Toeplitz represents a unique intersection of classical music and Broadway. She has directed the premieres of *Circumnavigating the Eye*, *Lady Parts*, *All the Walls*, *Marisol: The Mail-Order Country Music Star*, *Are You There, Morgan Freeman?* (NYMF), *Juliet & Juliet* (York Theatre), *My Precious Snugglefluff* (Lincoln Center), *Crude* (NYMF), *Spellbound!*, *The Brontë Project*, and the upcoming *Shark Attack!*, a parody of the cult TV movie *Sharknado*. Ilana directed Alan Cumming and the original cast of *Reefer Madness* in the 10th Anniversary Concert. Director/choreographer credits include *The Drowsy Chaperone* and the TheatreWorksUSA tours of *Click, Clack, Moo!* and *A Christmas Carol*. She was assistant director of the 2017 Peabody-Award winning podcast *The Unexplainable Disappearance of Mars Patel* and recently worked on the 25th Anniversary Concert of *Crazy for You*. Ilana was the associate director for the 2014-15 national tour of *A Christmas Story: The Musical!* and the assistant director for the 2014 Tony-nominated Broadway revival of *Violet* with Roundabout Theatre Company. A proud two-time Tanglewood guide, she holds degrees from the Boston Conservatory of Music and the University of Massachusetts, Amherst. Endless gratitude to Mom, ShEli, Aunt Suzanne, Sarna, and of course, Abba for many things but specifically introducing her to the best family, the BSO. How incredible to be rehearsing *Sondheim on Sondheim* in the room where her parents met.

“SONDHEIM ON SONDHEIM” PERFORMERS

PHILLIP BOYKIN



A native of Greenville, South Carolina, Phillip Boykin began his training at the Phillis Wheatley Repertory Theater for Youth, directed and created by his adopted father, the late Dwight E. Woods, and at the Greenville Fine Arts Center and the South Carolina Governor’s School of the Arts. His opera studies began at South Carolina State College and continued at the North Carolina School of the Arts. Having transferred to the Hartt School of Music at the University of Hartford, Mr. Boykin earned a bachelor of music degree in vocal performance there, and sang Tarquinius in *The Rape of Lucretia* and Don Alfonso in *Così fan tutte*. In 2015 he received the school’s Distinguished Alumni Award. While pursuing a master’s degree in opera and jazz vocals at Howard University, he was a featured soloist with the Howard Singers in Spain, the US Virgin Islands, Washington, D. C., Philadelphia, and on a national tour, and sang in the annual production of Langston Hughes’s *Black Nativity*. As a member of the Cleveland Opera’s associate artist roster, he performed roles in opera scenes that included Escamillo in *Carmen*, Marcello in *La bohème*, Herr Eisenstein in *Die Fledermaus*, Don Giovanni and Leporello in *Don Giovanni*, and Scarpia in *Tosca*; he appeared at the Karamu Theater as Orpheus in the musical *Famous Orpheus*. His New York City Opera debut was

Artist biographies continue on page 40.

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as Inspector Watts in Stephen Schwartz's only opera, *Séance on a Wet Afternoon*. He has sung the roles of Crown, Jake, and Jim in *Porgy and Bess* around the world, and has toured with the Golden Gospel Singers and the Harlem Gospel Singers in Europe, and with the New York Harlem Singers throughout Asia. During the national tour of *Show Boat*, he earned acclaim for his portrayal of Joe. He made his Broadway debut as Crown in the 2012 Tony Award-winning Best Revival of a Musical, *The Gershwins' Porgy and Bess*, starring Audra McDonald, Norm Lewis, and David Alan Grier. Mr. Boykin now joins this list of Broadway stars with his own Tony, Drama Desk, and Outer Critics Circle Award nominations. In addition to the 2012 Theater World Award for Outstanding Broadway Debut, he has received two Independent Reviewers of New England Awards, and a nomination for the Helen Hayes Award for Best Ensemble (Regina Taylor's *Crowns*, Arena Stage at Lincoln Theater in Washington, D.C.).

CARMEN CUSACK

For her star turn in Steve Martin and Edie Brickell's musical *Bright Star*, Carmen Cusack was critically acclaimed and earned a 2016 Tony nomination. It was her first Broadway role.



Most recently, she was seen in New York City Center's gala production of *Sunday in the Park with George*. Just before that, she starred in *For the Record: Scorsese* at The Wallis in Beverly Hills. Previously, she starred in the Chicago premiere of *The First Wives Club: The Musical*, and she was nominated for a Jeff Award for *Sunday in the Park with George* at the Chicago Shakespeare Theater. Ms. Cusack starred in the world premiere of *Bright Star* at the Old Globe, followed by a Kennedy Center run for which she earned a Helen Hayes Award nomination. She starred as Lynn Gardner in *Carrie* at the MCC Theater, as Nellie Forbush in Lincoln Center's national tour of *South Pacific*, for which she received a second Helen Hayes nomination, and as Elphaba in the first United States tour of *Wicked*. Her West End credits include *Over the Rainbow*, *Les Misérables*, *The Secret Garden*, *Personals*, and *The Phantom of the Opera*.

GABRIEL EBERT

Gabriel Ebert is a Tony and Obie Award-winning actor. A native of Colorado, he is a graduate of the Drama Division of the Juilliard School. Mr. Ebert's Broadway credits include Harvey



Fierstein's *Casa Valentina*, *Matilda the Musical* (2013 Tony Award for Best Featured Actor in a Musical), Noël Coward's *Brief Encounter*, *Thérèse Raquin*, and John Logan's *Red*. Off-Broadway he has appeared in Amy Herzog's *4,000 Miles* (for which he received the Obie Award for Best Actor), *Peer Gynt* directed by John Doyle, Martin Sherman's *Gently Down the Stream*, Dave Malloy's *Preludes*, *Prometheus Bound*, and a site-specific production of Anton Chekhov's *The Seagull*. As a vocalist, Mr. Ebert has performed at Carnegie Hall, Radio City Music Hall, London's Royal Albert Hall, and at David Geffen Hall with the New York Philharmonic, conducted by Alan Gilbert.

RUTHIE ANN MILES



Ruthie Ann Miles is an Asian-American actress best known for her work in theater. Her Broadway credits include the recent revival of *Sunday in the Park with George* and *The King and I*, for which she won a Tony Award and earned a Grammy nomination. She is also known for originating the role of Imelda Marcos in David Byrne's discotheque *Here Lies Love*, for which she won both Lucille Lortel and Theatre World awards. On television, Ms. Miles has been seen as Young Hee in FX's Emmy-nominated season four of *The Americans*, as well as in *Elementary*. She reads the audiobook *The Tea Girl of Hummingbird Lane* by Lisa See (Simon and Schuyler, 2017). Ms. Miles has sung with the San Francisco Symphony and the New York Pops, and this week makes her debut with the Boston Pops Orchestra. Ms. Miles grew up in Kaimuki, Honolulu, is of Korean/Caucasian-mixed descent, and is an advocate for seeing equal opportunities arise on stage and screen, specifically for Asian-Americans. She holds her master's degree in music from NYU Steinhardt, and lives in Brooklyn with her husband and daughter. For more information, please visit her website and connect with @RuthieAnnMiles (.com) on social media.

VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER



Originally from Bennington, Vermont, lyric mezzo-soprano **Katherine Beck** received her master's degree in vocal arts from the University of Southern California, and received her undergraduate degree at SUNY Potsdam's Crane School of Music. Ms. Beck has given acclaimed performances in opera, concert, and recital throughout her professional and educational careers. Most recently, she performed Béatrice in USC Opera's *Béatrice et Bénédicte* and was a soloist in Mozart's Requiem with Scripps College in Claremont, CA. In September 2017 Katherine Beck will relocate to Denver, where she will join the young artist program at Opera Colorado.



Tenor **Daniel McGrew**'s recent appearances include his Lincoln Center debut singing Bach's *Trauerode* under the direction of Masaki Suzuki, and Bach's B minor Mass at the Oberlin Baroque Performance Institute. He recently toured India as a soloist with the Yale Schola Cantorum and Julliard415 under the direction of David Hill, and also appeared with those ensembles in performances of Handel's *Occasional Oratorio*, Pärt's *Passio*, and Monteverdi's Vespers of 1610. On the operatic stage, Daniel has performed roles including Contino Belfiore in Mozart's *La finta giardiniera*, the title roles in Britten's *Albert Herring* and Monteverdi's *L'Orfeo*, and Torquemada in Ravel's *L'heure espagnole*. He holds an undergraduate degree from Oberlin Conservatory and a master of music degree from Yale School of Music. In the fall, Daniel will join the doctoral program at University of Michigan, where he will study with Freda Herseth.



Soprano **Fotina Naumenko** performs a wide variety of repertoire including opera, art song, choral, and chamber music. Highlights of her 2016-17 season included performances with the Constella Festival (*From Russia with Love*), the Vocal Arts Ensemble of Cincinnati (*Considering Matthew Shepard*), the Cincinnati Symphony Orchestra (Debussy's *Sirènes*), as well as with the Grammy-winning ensemble *Conspirare* (Texas Medal for the Arts Awards Ceremony 2017). Fotina completed her master of music degree at the Cincinnati College-Conservatory of Music (Cincinnati, OH) and holds a bachelor of music degree with honors from the Eastman School of Music (Rochester, NY). In 2014 she was awarded a Fulbright Grant to study at the Rimsky-Korsakov State Conservatory in St. Petersburg, Russia.



A native of White Plains, NY, bass-baritone **William Socolof** started his vocal and musical training at the Interlochen Arts Academy in Michigan. William was also a named finalist by the NFAA YoungArts Foundation in 2014 for Voice. An active participant in showcases and recitals at the Juilliard School, he made his operatic debut there last year in Haydn's *La fedeltà premiata* as Melibee. In summer 2016 he performed the role of the Speaker of the Temple in *The Magic Flute* at The Chautauqua Institution. Summer 2017 will be William's first summer at Tanglewood as a Vocal Fellow. He is currently pursuing his bachelor of music degree in vocal arts at Juilliard, under the tutelage of Sanford Sylvan.

CHARLES FLOYD



Born in Chicago, conductor/pianist/composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. His mentors include pianists Joseph Schwartz, the late Aube Tzerko, Howard Karp, Lee Luvisi, and Misha Dichter. As a conductor, he has led more than 500 orchestras since 1991, during which time his podium work caught the special attention of conductors James DePreist and Seiji Ozawa. He has appeared with the symphony orchestras of Detroit, Oregon, Saint Louis, Philadelphia, Buffalo, San Francisco, Chicago, and Baltimore, as well as with the Scottish National Radio Orchestra, Toronto Symphony, Sydney Symphony, Melbourne Symphony, Auckland Symphony, Wellington Sinfonia (New Zealand), Honolulu Symphony, London Philharmonic, Edmonton Symphony (Alberta, Canada), and the Holland Symfonia (Haarlem and Amsterdam, The Netherlands). During the 2003-04 season, he appeared with the Los Angeles Philharmonic in four different programs, and in July 2004 made his Brooklyn Philharmonic debut at Carnegie Hall. A regular guest conductor of the Boston Pops for more than twenty years, he leads the annual "Gospel Night at Pops" at Symphony Hall. His work in the 1996 season included a PBS telecast of *Evening at Pops* featuring Patti LaBelle and Edwin Hawkins, and critically acclaimed performances as pianist of Gershwin's *Rhapsody in Blue* under Keith Lockhart. Mr. Floyd's programs have featured such artists as Grace Bumbry, Harolyn Blackwell, Sting, Elton John, Brian Wilson, James Taylor, Matt Lauer, the Paratore Brothers, Yolanda Adams, Jennifer Holliday, Daryl Coley, Kirk Franklin, Doc Severinsen, Sergio Mendes, Chris Botti, Stevie Wonder, Wynona Judd, William Warfield, and Edwin Hawkins. In 1998 he was music director for

PBS's *A Cathedral Christmas*, with Metropolitan Opera mezzo-soprano Denyce Graves at the National Cathedral in Washington, D.C. His eleven-year partnership with singer Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy Award-winning PBS "Great Performances" concert video of the same title, as well as the Grammy-winning releases *Take a Look* and *Stardust*. Charles Floyd's compositions range from chamber music to large orchestral and vocal works. A tribute to the Rev. Dr. Martin Luther King, *One Man's Dream* for narrator and orchestra, was commissioned and premiered by the Charlotte Symphony Orchestra in 2001. His *Four Spirituals* for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995, and his oratorio *Hosanna* for gospel chorus and orchestra premiered here in 2000. The 2012 "Gospel Night" program featured the Boston premiere of his cello concerto, with Boston Symphony cellist Owen Young as soloist. In July 2005 Charles Floyd conducted Howard Shore's *The Lord Of The Rings Symphony* at the request of the Oscar-winning film composer. In January 2009 he was the conductor for "We Are One," the pre-inaugural celebration for President Barack Obama at the Lincoln Memorial.

REVEREND BRANDON THOMAS CROWLEY



The Reverend Brandon Thomas Crowley is the proud Senior Pastor of the Historic Myrtle Baptist Church of West Newton, Massachusetts, and a sixth-year Ph.D. candidate and teaching fellow at Boston University, concentrating in Religion and Society. Founded by freed slaves in 1874, the Historic Myrtle Baptist Church is one of the oldest black churches in New England. During Reverend Crowley's eight years as pastor, the church has retired its mortgage early, hired part-time staff-members, started several new ministries, acquired several thousand dollars in grants to establish the Myrtle History Museum, developed partnerships with the Brookview House and the City Mission Society of Boston to share in the ministry of poverty intervention, and increased its membership exponentially, making it Newton's fastest growing congregation. Under his pastoral leadership, the church's financials have experienced a remarkable annual growth rate, the church has acquired 1.8 million dollars in city grants to build the Myrtle Village affordable housing units, and the church substantially increased



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its net reserve accounts while also distributing over \$100,000 in college scholarships and graduate school intern stipends. The church has also raised thousands of dollars for HIV/AIDS and cancer research, started a prison ministry to assist incarcerated persons in pursuing a secondary education through the Boston University Prison Education Program, and given over \$200,000 for community outreach, benevolence, missions, and relief initiatives. In 2008, Reverend Crowley earned a bachelor of arts in Religion *magna cum laude* from Morehouse College. During his senior year at Morehouse, Reverend Crowley was named the Martin Luther King, Jr., Scholar and at graduation was honored as that year's top-ranking scholar in the department of Religion. In 2011, Reverend Crowley earned a master of divinity from Harvard Divinity School, where he was a Presidential Scholar, the National Baptist J.H. Jackson Scholar, and the Hopkins Scholar for Religious Diversity and Parish Ministry. Reverend Crowley wrote his M.Div. thesis on *The Demonization of Honesty: How the Black Church Subconsciously Deifies the Closet*. In spring 2012, Reverend Crowley earned a master's degree in Sacred Theology from the Boston University School of Theology. While completing this second master's, Reverend Crowley was granted the Charles E. Jefferson, William and Anna Lowstuter, Roswell Robinson, and Springboard fellowships/scholarships. His STM thesis was titled *Unveiling Secrets: A multidiscipline academic examination of Bishop Eddie Lee Long's Homophobic Sermon "Back to the future."* Currently Reverend Crowley is working on his dissertation entitled *Inclusive black Congregations and The Queering of Black Ecclesiology*. His research examines how three open and affirming historically African-American congregations in the Boston metro area have queered their ecclesial contexts despite the gruesome history of homophobia within the black community. In 2017, Reverend Crowley was granted a \$25,000 dissertation research grant by the Fund for Theological Exploration.

CECE WINANS

CeCe Winans is currently on her "Fall in Love Tour," presented by Medi-Share. The best-selling and most-awarded female gospel artist of all time, CeCe Winans recently jumped at the opportunity—when her son, Alvin Love III, proposed the idea—to record the generation-bridging new album *Let Them Fall In Love*, her first recording in nearly a decade. Recording and performing as both a solo artist and as a duo with her brother BeBe, CeCe Winans has influenced a generation of gospel and secular vocalists over the course of her astonishing career, during which she has received ten Grammy Awards, twenty Dove Awards, and seven Stellar Awards. She has been inducted into the Gospel Music Hall of Fame, the Hollywood Walk of Fame, and the Nashville Music City Walk of Fame, in addition to being named a Trailblazer of Soul by BMI and garnering multiple NAACP Image Awards, Soul Train Awards, Essence Awards, and more. She has sold in excess of five million albums in the United States, topping the Gospel charts repeatedly while crossing over with hits like "Count On Me," her duet with Whitney Houston from the multi-platinum *Waiting To Exhale* soundtrack. She has touched millions more with inspirational performances everywhere, from television appearances with Oprah to performances at the White House. She has even showed off her acting chops on such television series as *7th Heaven* and *Doc*. While collaborating with family is nothing new for Ms. Winans, the recording sessions for *Let Them Fall In Love*



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found the Detroit native working for the very first time with her son as producer. Bringing together generations is a Winans specialty, and she drew inspiration for the album from her extensive work with the young men and women who attend the church she and her husband founded in Nashville. Written primarily by Alvin and co-produced by Alvin along with longtime Winans collaborator Tommy Sims, the album was recorded both in Nashville and New York City, and merges eras and genres in a glorious blend of past and present that simultaneously recalls the heyday of Motown and still sounds undeniably modern. Album cuts include “He’s Never Failed Me Yet,” “Run To Him,” “Marvelous,” “Hey Devil!” (on which she is joined by fellow gospel powerhouses The Clark Sisters), “Peace From God,” “Lowly,” “Why Me,” “Dancing in The Spirit” (joined by Hezekiah Walker and his choir), “Never Have To Be Alone,” and the title track. CeCe Winans makes her Boston Pops debut with this evening’s performance. Medi-Share, presenter of the “Fall in Love Tour,” is a healthcare-sharing program that allows people to share each other’s medical bills. Since the program’s inception in 1993, Medi-Share members have shared more than \$1.2 billion of one another’s medical expenses. Medi-Share is a program of Christian Care Ministry and has more than 290,000 members nationwide. Please visit <http://info.medishare.com/cece> for more information.

GOSPEL NIGHT SOLOISTS



A lifelong performer and former Stax recording artist, **Suzanne Buell** studied voice and piano at Boston Conservatory. She teaches early childhood music and manages the Threshold Singers of Indian Hill Music. Suzanne appears as a regular soloist in the Boston Pops Gospel Choir, the Millennium Gospel Choir, the Boston Community Choir, the Memphis Symphony Chorus, Cabrillo Chorus, and the Oakland Interfaith Gospel Choir. Her CD, *Tell the World*, was recorded in Memphis and released in 2001. Suzanne a featured lead vocalist for JP and Friends, a Boston-based professional band.



A member of the Boston Pops Gospel Choir since 2009, **David Grandy** has sung with several Boston-area groups, among them the Boston Community Choir and New England Conservatory (NEC) Millennium Choir. David currently sings with the Washington Performing Arts Men and Women of the Gospel Choir, and St. James Community Choir, both in Washington, D.C. These experiences have taken him to such concert venues as Boston’s Symphony Hall, the John F. Kennedy Center of Performing Arts, and the DAR Constitution Hall. David lives in Baltimore, works for the federal government, and enjoys traveling and aviation-related hobbies.



A featured vocalist at both Gospel Night at Pops and Holiday Pops, **Ida Kamrara** can be heard on Just 4 Praise’s CD, *Joy Divine*. Ms. Kamrara performs with the Boston Community Choir, NEC Millennium Choir, Harlem Gospel Choir, and in Langston Hughes’s play *Black Nativity*. She has appeared on both local and national television, and was honored to be selected for Gospel Music Workshop of America’s New Artist Showcase. Her desire is to touch hearts with her voice. She is grateful to her family, conductor Charles Floyd, Dr. Dennis Slaughter—and especially Norris Welch—for being supportive of her musical journey.

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Ayeesha Lane has been singing since the age of eight, only at the encouragement of her grandmother Lorena. Having attended the historic Myrtle Baptist Church in West Newton, Massachusetts, since the early 1980s, she currently serves there as a worship leader. She is also a member of Living Water, one of Boston's premier gospel ensembles. A member of the Boston Pops Gospel Choir since 1993, she works as a consultant with Third Sector New England.



Native Bostonian **Ray Martin** is a member of the Good Shepherd COGIC in Roxbury, Massachusetts, where he sings with its male chorus, The Good Shepherds; he is a former member of the gospel ensemble Just 4 Praise. Marking his tenth year as a member of the Boston Pops Gospel Choir, Ray has recorded with various artists in the New England area. He loves singing the Lord's praises and enjoys family, golfing, and meeting new friends.



Born in Augusta, Georgia, and raised in Brooklyn, New York, **Lori Mays-Harper** was exposed to every genre of music over the years; gospel especially intrigued her. Raised in the church, she loved to hear her mother sing solos and lead with various local groups. As a teenager, Lori was baptized and her life changed forever. Dedicating her life to the church and the Lord, she joined the Institutional Church of God in Christ, home of the world-renowned Institutional Radio Choir. Lori honed her vocal skills by singing with the youth choir and recording with various local recording artists. In 1986 she recorded "Behold" with the late Joyce Taylor. Lori has opened for such gospel greats as Richard Smallwood, Walter Hawkins, Tramaine Hawkins, and countless others.



A native of Dallas, Texas, **Sharon Molden** is an active member and vocalist at the Messiah Baptist Church in Brockton, Massachusetts, where she serves as director of the children's choir. Having grown up singing in her home church, she now sings in numerous choirs throughout New England, and can be heard with the Boston Community Choir, Joyful Voices of Inspiration Choir, Sharing a New Song Chorus, and other local groups. Since the first Gospel Night at Pops in 1993, Sharon Molden has appeared as a lead vocalist and member of the Boston Pops Gospel Choir during the spring Pops season, at Holiday Pops concerts, and on PBS's *Evening At Pops*, along with guests Patti LaBelle and Edwin Hawkins. Sharon is a recent retiree (2011) from federal service following 37 years of exemplary public service as a Civil Rights Specialist for the U.S. Environmental Protection Agency.



Sherylynn Sealy was born in Boston to the Reverend Dr. Augustus Sealy and Dr. Sharon Sealy. Since performing her first vocal solo in a school production at age seven, Sherylynn has performed at such notable venues as Boston's Symphony Hall, Jordan Hall at New England Conservatory, and the Hatch Shell on Boston's Charles River Esplanade. She serves as the worship leader at her church in Brooklyn (NY), Greater Glory Nazarene Ministries. When not singing, Sherylynn enjoys dancing, conducting qualitative research, and strategic planning. A former ballet instructor and Teach for America alumna, she strives to spread joy in all she does. Currently residing in New York City, she holds an M.P.A. from New York University (May 2017) and a bachelor's degree from Northeastern University (2012).



Carolyn Saxon (Soprano) Bway/National Tours/NY Theatre: *The Civil War, Bring In Da Noise, Bring In Da Funk, Hair, Purlie, Can-Can*, "Linda Eder: The Christmas Concert," *Timmy the Great* | Film: *Sweet Lowdown, Small Time Crooks, Curse of the Jade Scorpion* (Woody Allen, dir.) | Regional: North Shore Music Theatre, Connecticut Repertory, Papermill Playhouse, Studio Arena, Actors Theater of Louisville, Weston Playhouse, Forestburg Playhouse, Artpark, MusicalFare | Other: Carnegie Hall, Indianapolis Symphony, and Boston Community Choir. Love to Jamie and thanks be to God!



Katani Sumner is well known as the "Inspirational MC" at the Original House of Blues' Sunday Gospel Brunch, earning rave reviews. Currently a member of the House of Blues' Schoolhouse Band, she is the singer/narrator for the History of the Blues presentations. She is especially proud of being a featured lead vocalist in previous "Gospel Night at Pops" performances. Her first full-length CD project, appropriately entitled *Delayed Not Denied*, is available at cdbaby.com and on iTunes.



Born in Fort Lauderdale, Florida, **Norris Welch** moved to Boston in 1964. As the old saying goes, Norris "has been singing all his life," remembering his elementary school years, when he sang the lead in all the school holiday plays. After moving to Boston, he became a member of the Union United Methodist Church in 1970. Father of five (one deceased), who are (happily) all grown and on their own, he has four grandchildren. He is an avid bid-whist player (always ready for a good game) and has a huge love for travel. He is currently the business manager of, and singer in, the Boston Community Choir, the New England Gospel Ensemble, and the Joyful Voices of Inspiration; he has performed throughout the United States and abroad with many recording artists.

THE BOSTON POPS GOSPEL CHOIR

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other cho-
ruses in the greater Boston area, was originally brought together to participate in the first



"Gospel Night at Pops," which took place on Sunday, June 13, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the committee and a BSO Overseer. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The following year Charles Floyd, perhaps

best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances, which featured his own arrangements, both at Symphony Hall and on the Esplanade. This season, which marks the 25th annual "Gospel Night at Pops," Mr. Floyd returns to lead the concert for the twenty-third time. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert taped for the PBS series *Evening at Pops*.

THE BOSTON POPS GOSPEL CHOIR

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Sheila Azores
Tonia W. Barlow
Betsy Clifford
Mernie Clifton
Maru Colbert
Malia Crawford
Joan Daluz
Christina E. DeVaughn
Shannon Doucette
Paula R Elliott
Deborah Freeman
Barbara Piper Green
Karen Marie Green
Lori Harper
Patricia S. Hite
Carline Bruno Hollant
Ida Kamrara
Krista L. LaForte
Zaida C. Lambe
Ayeesha M. Lane
Jane Lanzillo
Laura Lapointe
Christine Lattouf
Lisa A. Lauterbach
Katie Leazott
Marva P. Martin
Amina Michel-Lord
Makeysha Montgomery
Ann Moritz
Sandra Nelson
Daisy Owens
Barbara L. Roach
Lynn Rosenbaum
Christine Rutledge
Carolyn Saxon
Sharon Sealy
Charlotte Spinkston
Pamela J. St. Aimee
Ella L. Swain
Martha F. Vedrine
Christine A. Williams

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Marcia Brathwaite
Suzanne Buell

Sheri Callender
Adrienne E. Campbell
Carol Casey
Jennifer Crowe
Camilla Davis
Margaret Evans
Cynthia Faulkner
Pat Forbes
Elisa M. Gifford
Shannell Grant
Debra Grollman
Sarra Hajjaj
Val Harris-Alleyne
Angela E. Hedley-Mitchell
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Anna Mallette
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Monica J Moore
Patti Neves
Kimberly Oliver
Kate Prescott
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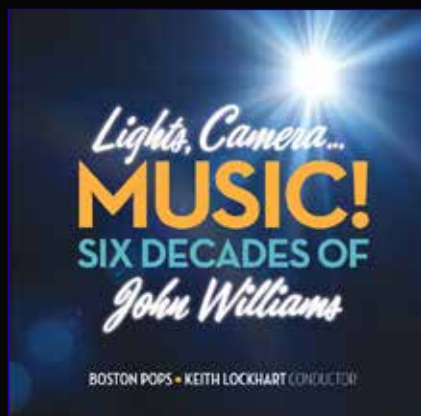
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EVENT SCHEDULE for AUGUST 27, 2017

• LECTURES TAKE PLACE IN OZAWA HALL •

- 9:30–9:35 am** *Introduction*
- 9:35–10:35 am** LOUIS MASUR,
Rutgers University
- 10:35–10:45 am** *Break*
- 10:45–11:45 am** JEFFREY ROSEN,
George Washington
University
- 11:45 am–12 pm** *Break*
- 12 pm–1 pm** CRAIG WRIGHT,
Yale University

• KOUSSEVITZKY MUSIC SHED •

2:30 pm
Boston Symphony Orchestra
Andris Nelsons, conductor
Katie Van Kooten, soprano
Tamara Mumford, mezzo-soprano
Russell Thomas, tenor
John Relyea, bass-baritone
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- All three professor presentations
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Understanding America Through Three Remarkable Photographs Louis Masur, Distinguished Professor of American Studies and History Rutgers University

From its introduction in 1839, photography has transformed the ways in which we see the world. Photographs capture events and also transform them; they depict reality but tell a story. Professor Masur will examine the historical context and content of three powerful images that have shaped American society and culture: Joe Rosenthal's *Flag Raising on Mt. Suribachi* (1945); Stanley Forman's Pulitzer Prize-winning *The Soiling of Old Glory* (1976) and Thomas Franklin's *Raising the Flag at Ground Zero* (2001).

The Supreme Court: An Inside View Jeffrey Rosen, Professor of Law, George Washington University President, National Constitution Center

Beginning in 1802 with the Landmark case with *Marbury v. Madison*, the Supreme Court has ruled on groundbreaking cases that have altered the course of American history. Professor Rosen, one of the top experts on Constitutional issues, will take us inside the Supreme Court, exposing little known facts and covering the Court's history, structure, and operation. Professor Rosen will also highlight major cases, where the Court might be headed next, and how the interactions and personalities of the individual justices have created the institution that we know today.

Music and the Brain: Why We Like What We Like Craig Wright, Professor of Music Yale University

Why do we listen to music? What does it do for us? Professor Wright will introduce you to the reception, processing, and emotional response to music that we all experience in the brain, each in our own way. We have done this since birth, but is our response to music natural and universal, or is it cultural, a reflection of where we grew up and the kind of music that we heard at home? Professor Wright will also discuss how the music of different genres and composers may be processed differently in the brain, country music one way, rock in another, and classical music in yet another.

To register or for more information, call 888-266-1200 or visit us online at: tanglewood.org/onedayu

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*One Day University lawn admissions have no dollar value and may not be used to upgrade for a ticket inside the Shed.

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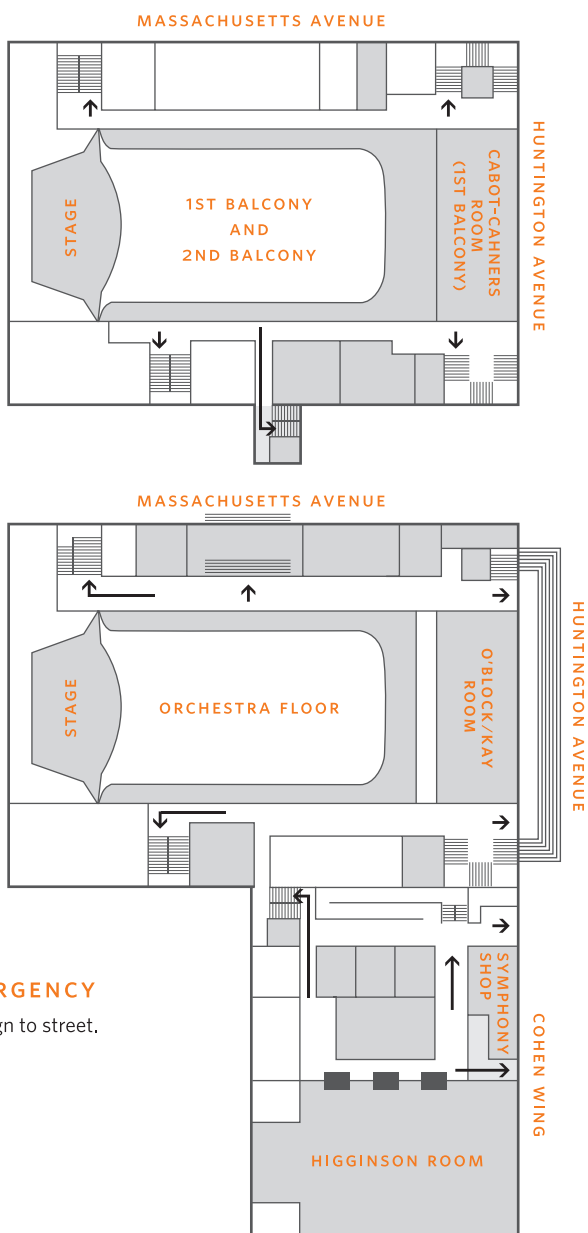
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SYMPHONY HALL INFORMATION

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For **Symphony Hall concert and ticket information**, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

Patrons who bring bags to Symphony Hall are subject to mandatory inspections before entering the building.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door (see map on opposite page), or according to instructions.

The box office is open from 10am until 6pm Monday through Friday and 4pm until 8:30pm on Saturday during the Pops season. The box office closes a half-hour past starting time for evening concerts. In addition, the box office opens at noon for the Saturday and Sunday matinee performances.

To purchase Boston Pops tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, call "SymphonyCharge" at (617) 266-1200, from 10am until 5pm Monday through Friday and from 12:30pm until 4:30pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of \$6.50 for each ticket ordered by phone or online.

Ticket prices range from \$20 to \$150. For Group Sales of 20 or more and Event Planning, call 800-933-4255.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the O'Block/Kay and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the O'Block/Kay Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the O'Block/Kay and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The O'Block/Kay Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and Copley Place Parking on Huntington Avenue offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. Patrons parking at the Prudential Center must have their tickets validated at Customer Service in order to receive the discount. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9241, or write the Director of Event Administration, Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: Selected Boston Pops concerts are broadcast by WCRB All-Classical 99.5 FM at 8pm on Monday and Saturday evenings in May and June. Visit wgbh.org/995/bsc.cfm for further details.

Esplanade Concerts: The Boston Pops Esplanade Orchestra performs free concerts at the Hatch Shell on the Charles River Esplanade, July 3 and 4.

Friends of Pops: The Friends are donors to the Boston Pops Annual Fund. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthepops@bso.org or call the Friends of the Pops Office at (617) 638-9276 for information.

Business for BSO: The BSO Business Partners program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra. Benefits include corporate recognition in the BSO program book, access to the Beranek Room reception lounge, two-for-one ticket pricing, advance ticket ordering, and much more. For further information, please call the BSO Business Partners Office at (617) 638-9275 or email cveitch@bso.org.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383, or purchase online at bso.org.

Each ticket purchased from the Boston Symphony Orchestra constitutes a license from the BSO to the purchaser. The purchase price of a ticket is printed on its face. No ticket may be transferred or resold for any price above its face value. By accepting a ticket, you are agreeing to the terms of this license. If these terms are not acceptable, please promptly contact the Box Office at (617) 266-1200 or customerservice@bso.org in order to arrange for the return of the ticket(s).



The program books for the 2017 Boston Pops season are printed by The Studley Press in Dalton, Massachusetts, on recycled post-consumer-waste content paper made using elemental chlorine free (ECF) papermaking. The tri-certified (FSC, SFI, PEFC) paper has also been certified for 10% post-consumer recycled fiber. Your program has been printed alcohol-free with CTP workflow using vegetable-based inks with the lowest VOC and using 23% or more vegetable-oil content and over 60% bio-derived, renewable raw material content.



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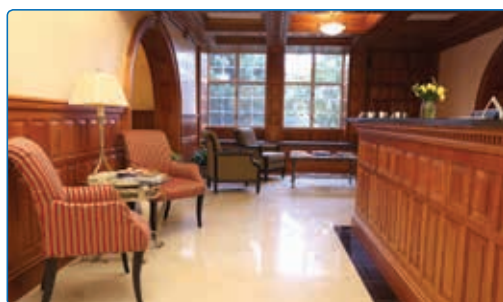
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